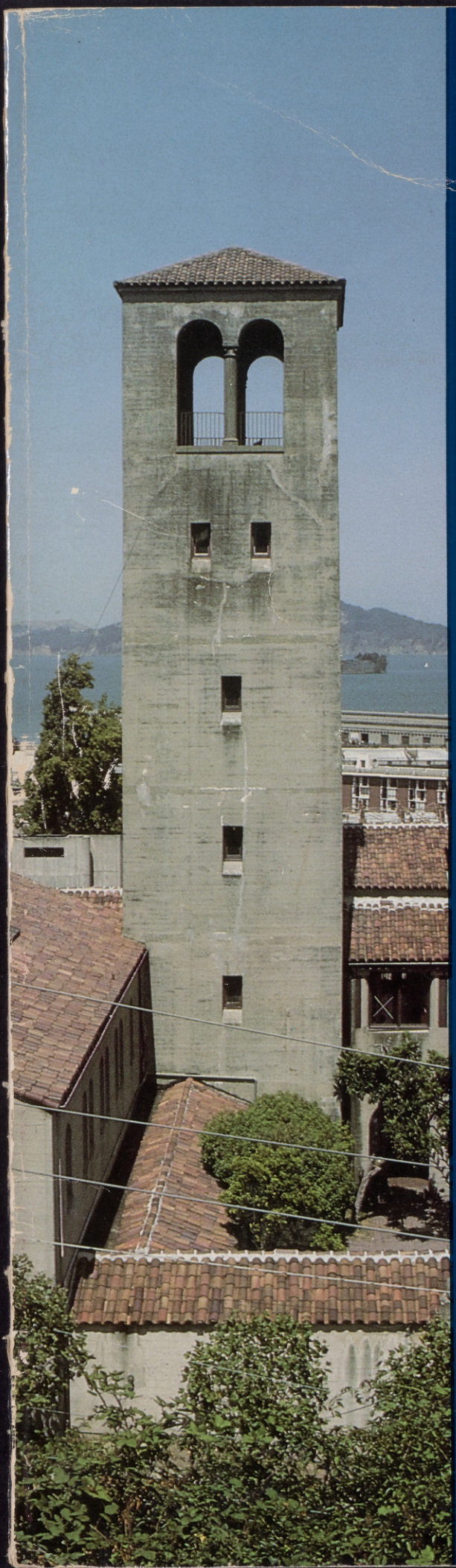


San Francisco Art Institute

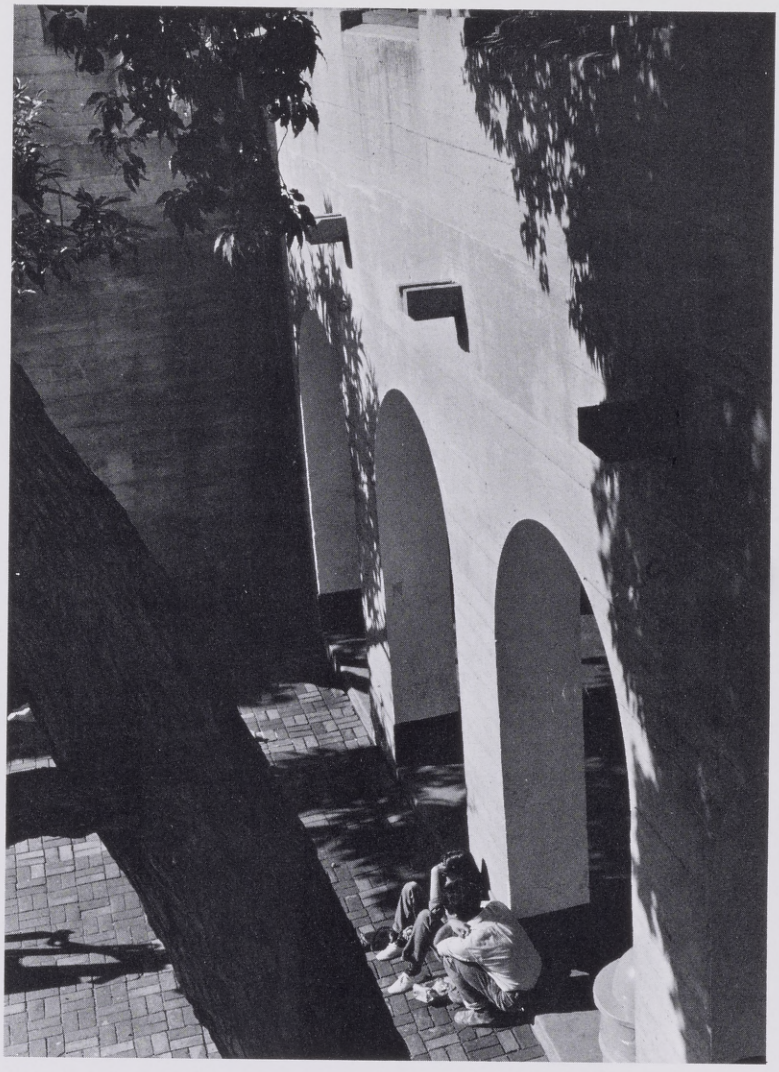
College Bulletin 1984/1986

This bulletin has been designed to reflect the unique character of educational programs offered by the College of the San Francisco Art Institute. Because our curriculum places primary emphasis on studio experience, the largest part of the bulletin is devoted to our major departments — to the faculty and studio facilities in which they work with students. The departmental section is preceded by an overview of undergraduate and graduate degree curriculum, and followed by detailed information concerning our academic policies and procedures.

You may wish to acquaint yourself with the information contained in this bulletin by first looking through the descriptions of the major (studio) departments (pp. 16-57). We suggest you read the curricular material next (pp. 12-14), noting — if appropriate to your educational goals — the four-year program of studies leading to the undergraduate (BFA) degree and bearing in mind any credits earned at other colleges that may be accepted in transfer here. In the sections on costs of attendance, financial aid, and admissions, you will find detailed information that will help you understand the specific process of entering the College.

For further information and the personal contact that we believe essential for making an informed educational decision, please call the Office of Admissions at (415) 771-7020. We look forward to hearing from you.

The current admissions schedule, an application form, and check-list are found inside the back cover. (For the 1984-1986 academic calendar, see pp. 82, 83)



San Francisco Art Institute

College Bulletin 1984/1986

The San Francisco Art Institute is authorized by the California State Department of Education to operate as a private postsecondary, educational institution, and is affiliated with the University of California.

The College of the San Francisco Art Institute offers programs leading to the Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA) degrees in painting, sculpture/ceramic sculpture, printmaking, photography, filmmaking, and performance/video.

The College is accredited by the Accrediting Commission for the Senior Colleges and Universities of the Western Association of Schools and Colleges and by the National Association of Schools of Art and Design.

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Non-discrimination Policy

In accordance with the provisions set forth by Title IX of the 1972 Education Amendment Act and Section 504 of the Rehabilitation Act of 1973 and other federal regulations, the College of the San Francisco Art Institute admits students of any religion, race, sex, color, age, and national origin to all the rights and privileges, programs, and activities generally accorded or made available to students at the College. It does not discriminate on the basis of religion, race, sex, color, age, disability, national or ethnic origin in the administration of its educational policies, financial-aid programs, other programs, activities, or employment policies.

Qualified disabled students shall not on the basis of disability be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any academic, insurance, counseling, financial-aid, health, recreation, other extracurricular, or other post-secondary educational program or activity of the College.

It is the policy of the San Francisco Art Institute to encourage inquiries from qualified handicapped persons who may wish to study here. However, because of the nature and variety of the educational programs we offer, it is impossible to specify which facilities and programs are fully accessible to the handicapped. If information is desired about the accessibility of programs and facilities for a specific handicap, please contact the Office of Admissions and provide complete information concerning both the nature of the handicap and the particular interest of the applicant in studying at the College.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice-President for Administration, San Francisco Art Institute, or to the Director of the Office for Civil Rights, U.S. Department of Education (ED), Washington, D.C. 20202.

These are the administrative offices to whom inquiries should be addressed. The address is San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133. The telephone number is (415) 771-7020.

Admission (undergraduate and graduate, new and returning students) and **Tours of the Facilities**
Director of Admissions

Curriculum, Faculty, Visiting Artists
Dean of the College (Vice-President for Academic Affairs)

Financial Aid (scholarships, grants, College Work-Study, loans)
Director of Financial Aid

Tuition Payments and Deferments
Cashier

Business Affairs, Legislative Compliance
Vice-President for Administration

Registration, Student Records and Reports, Veterans' Affairs, Foreign Student Advising
Registrar

Student Affairs (academic advising, personal counseling, housing, health, employment, etc.)
Director of Student Affairs

Alumni Affairs
Alumni Association Manager

Exhibitions
Director of Exhibitions

Membership Program, Fundraising
Vice-President for Institutional Development

Publicity, Events
Public Information Manager

Every effort has been made to ensure that the information contained in this bulletin is current and accurate. However, the San Francisco Art Institute reserves the right to make such changes in faculty, programs and curriculum, schedules, requirements, policies, procedures, tuition, and fees as may be necessary to meet the needs of the College and its students. For more specific information, please write or call the Office of the Dean.

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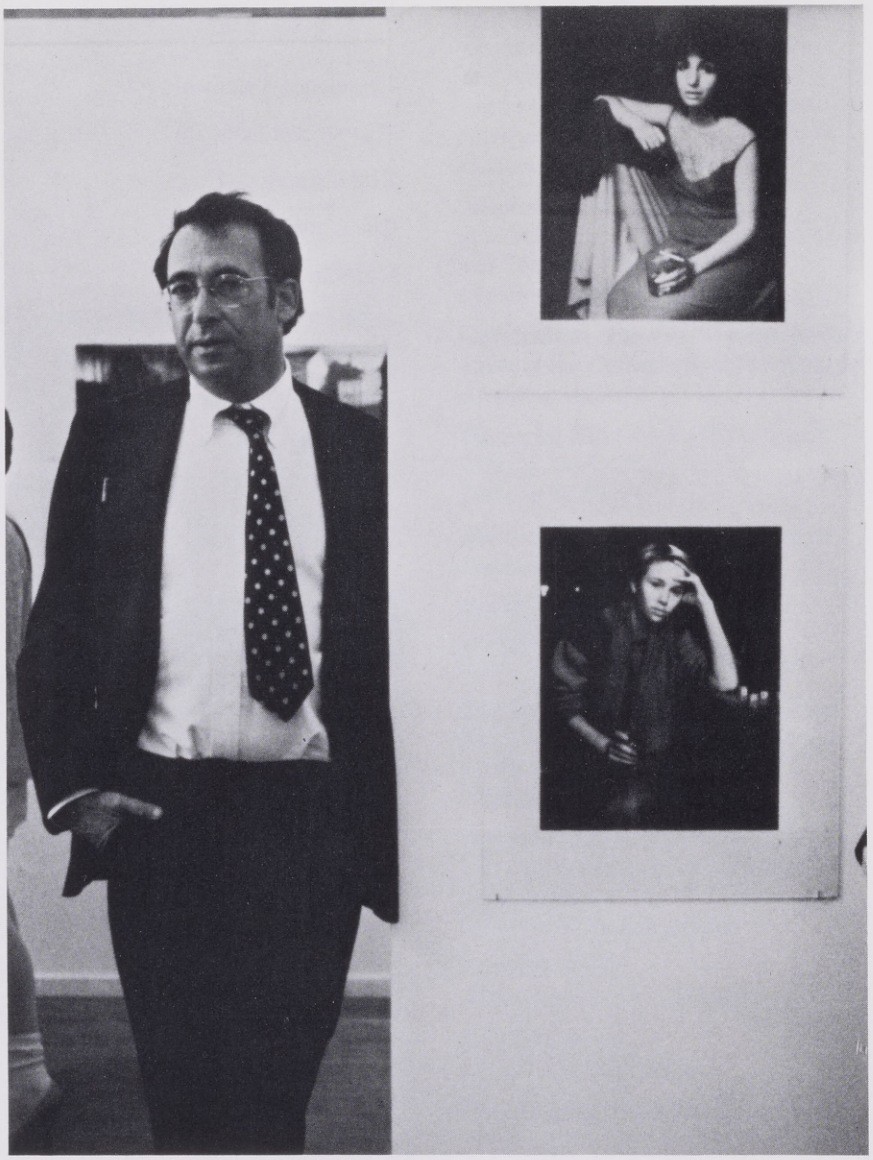
Application For Admission *(inside back cover)*

President's Statement

"The gist of this speech, which lasted a good part of the journey, was to the effect that artists must learn to help one another. They must help one another if ever they are to help themselves. They can do this no matter what condition of society they find themselves in."

— Henry Miller, "Remember to Remember"
A Sequel to the Air-Conditioned Nightmare



Miller's words recall the primary motivation for the founding of the San Francisco Art Institute and, at the same time, reveal the reason for its continued success. Less than a generation after gold was discovered in California, artists in San Francisco came together for the purpose of enriching their lives in a harsh and often grim environment. In effect, they created a community within a community, an institution whose purpose was to nurture delight and understanding.

For more than one hundred and ten years, that purpose has sustained the work of the Art Institute. The assistance provided by this community assumes many forms: imparting of skills and techniques; study of aesthetic and intellectual precepts and theories; direct criticism — by instructors and students — of works-in-progress; and presentation of works by other artists from this region and elsewhere. All these and countless others are ways in which members of this community continue to help one another.

This bulletin describes the essential features of our current educational programs. I urge you to examine not only the specific fine-arts curriculum that you may be considering as an area of emphasis, but the descriptions of our other programs as well. Complete understanding of a community such as the Art Institute is necessarily dependent upon direct experience. Yet taken as a whole, the information given here is amply suggestive of the resonance achieved by the totality of our programs.

We invite your further questions and look forward to assisting you in any way possible.

— Stephen Goldstine, President

History and Location

In 1871, a group of artists and writers formed the San Francisco Art Association, with the goal of bringing art education and exhibitions to the city. A school of art and design was established in 1874, and within a decade of its founding was at the forefront of San Francisco's rapid cultural development. After early years in temporary locations — ranging from the loft above a butcher shop on lower Pine Street to the ornate Mark Hopkins Mansion atop Nob Hill — the California School of Fine Arts (as it was then named) moved to its present Russian Hill site in a Mediterranean-style building designed by Arthur Brown, Jr. In 1961, the school's name was changed to the San Francisco Art Institute. Significant expansion occurred in 1969, with the construction of additional facilities designed by Paffard Keatinge Clay.

Today, at 113 years, the San Francisco Art Institute is the oldest and one of the most active centers for the visual arts in the western United States. Of fundamental importance to the Art Institute is the belief that its curriculum and other programs must contribute to the continuous development of artistic expression. Through the immediate and long-term accomplishments of its students, faculty, alumni, and visiting artists, and through its lectures, workshops, exhibitions, and special programs, the Art Institute maintains its crucial position in this larger context.

To remain vital, the Art Institute is necessarily committed to discovery and innovation, factors crucial to the future of art and the relationship of art and artists to society as a whole.

Situated near the civic and commercial centers of San Francisco, the Art Institute enjoys both a beautiful setting (the bayward slope of Russian Hill, overlooking Fisherman's Wharf) and the dynamics of a city rich in cultural diversity.

San Francisco is home to several museums — among them the San Francisco Museum of Modern Art, the M.H. de Young Memorial Museum, the Asian Art Museum, and the California Palace of the Legion of Honor (including the Achenbach Foundation for the Graphic Arts). Here, too, are a major opera, ballet, and symphony orchestra, repertory and experimental theater companies, contemporary dance groups, and neighborhood organizations for both the visual and performing arts.

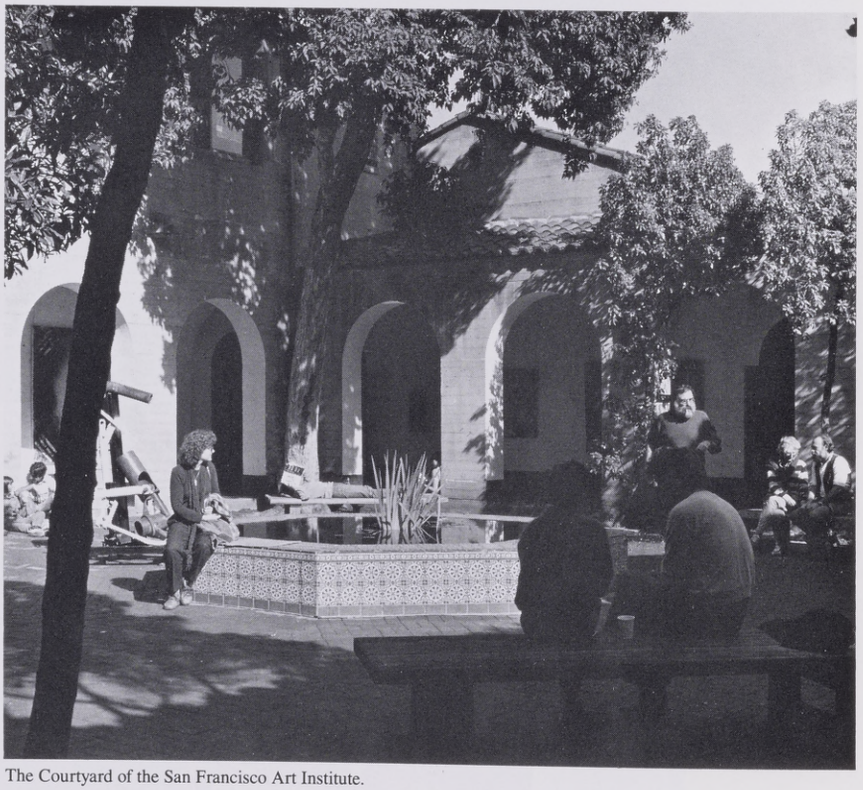
Within close proximity are the many arts institutions of the greater Bay Area, such as the University Art Museum in Berkeley and the Oakland Museum. Complementing the area's more traditional arts organizations are many alternative galleries and performance spaces. A.R.E., San Francisco Camerawork, 80 Langton Street, Intersection, La Mamelle, Project Artaud, the Performance Gallery, and Fort Mason Center are a few examples.

San Francisco's ethnic and social diversity offers Art Institute students abundant opportunities to experience a variety of cultures unmatched by most urban centers. True to its Spanish colonial origins of 200 years ago, the city has a large Hispanic population. With significant Black, Chinese, Filipino, Japanese, Italian, Korean, and Vietnamese communities, as well as more than two dozen smaller ethnic groups, the San Francisco/Bay Area — fifth largest metropolitan area in the United States — is among the world's most cosmopolitan regions. The city itself is home to some 700,000 people representing a wide range of lifestyles and human concerns.

Nearly square in shape, San Francisco measures seven miles (11 km) on each of four sides and rises from sea level to a maximum elevation of 925 feet (282 m). Internationally celebrated for its hills, bay views, bridges, fine examples of 19th and 20th-century architecture, excellent light and clean air, the city is enhanced by extensive systems of municipal and regional public transportation. The climate is notably mild; year-round temperatures average between 50° and 70° F. (10°-21° C.)

Many of Northern California's most beautiful recreation areas — the Muir Woods, Napa Valley wine country, Redwood Empire, rugged beaches of Sonoma and Mendocino counties, Big Sur, Lake Tahoe, Mt. Shasta, and Yosemite National Park — offer pleasant prospects for a day or weekend trip from San Francisco. Southern California is also easily reached from San Francisco; Los Angeles, for example, is just an hour's flight away.

Circa. 1928.



The Courtyard of the San Francisco Art Institute.

The Institute

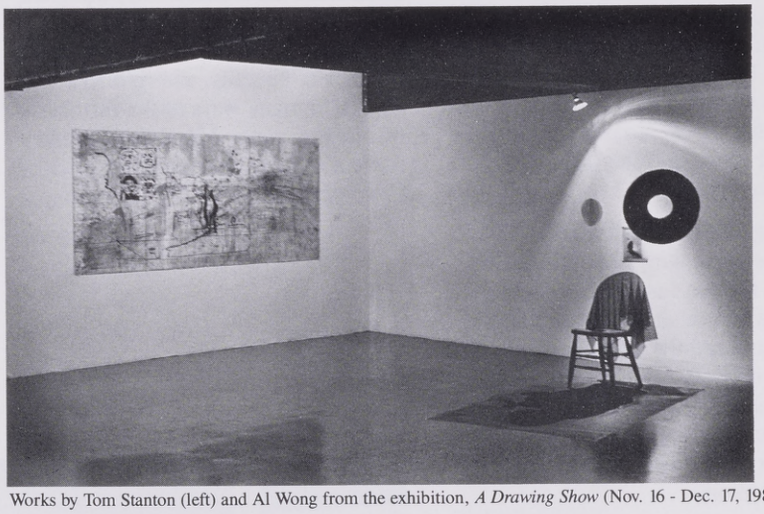
The San Francisco Art Institute was founded 113 years ago to further the fine arts through education and exhibition. The College sustains that educational purpose; the SFAI Exhibitions Program and presentation of many events throughout the year fulfill the exhibition purpose. Closely allied to both the educational and exhibitions programs are the Art Institute's developmental programs (including community membership) and supportive publications.

Exhibitions

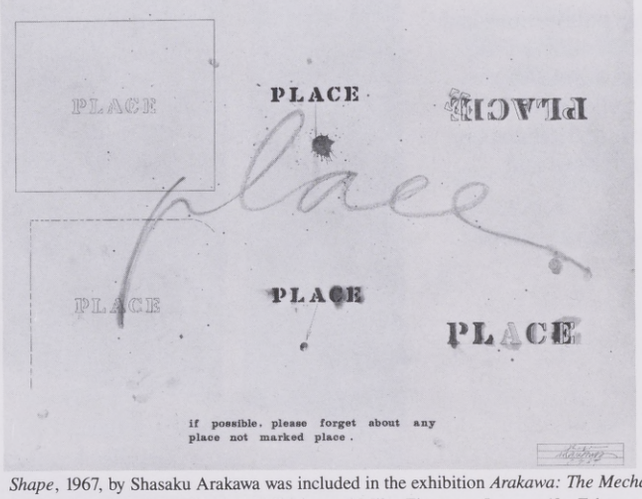
The Exhibitions Program of the Emmanuel Walter and Atholl McBean galleries exposes students to significant developments in recent contemporary art. Exhibitions encompass all media — painting, sculpture, works on paper, printmaking, installation, performance, and experimental works in video and electronic formats. Both solo and group shows are held, and works by national as well as regional artists are represented.

The Program is governed by the SFAI Artists Committee, consisting of 36 professional Bay Area artists. The Committee functions in an advisory capacity with the Director of Exhibitions to ensure that the yearly exhibition schedule is responsive to the needs of the San Francisco Bay Area art community.

Gallery Studies course, *Guernica*, work in progress, 1983. *Art Against War* exhibition.



Works by Tom Stanton (left) and Al Wong from the exhibition, *A Drawing Show* (Nov. 16 - Dec. 17, 1983).



Shape, 1967, by Shasaku Arakawa was included in the exhibition *Arakawa: The Mechanism of Meaning*, 36 drawings from the collection of Shirley and Miles Fiterman, January 10 - February 11, 1984 (dimensions: 35″ × 46″).

Events

Film

The Cinematheque, oldest and most significant showcase for independent and experimental film on the West Coast, presents a regular schedule of film programs in the Art Institute auditorium.

Other on-campus opportunities to view the work of Independent Filmmakers include the annual *SFAI Film Festival* (administered by students in the Filmmaking Department) and frequent screenings sponsored by other departments of the College.

Performance

For more than a decade, performance works have been an important part of visual-art activity in the Bay Area. The Art Institute has presented performances by many recognized artists in the past several years. In 1983, for example, the "Gold Coast" series featured works by nine California performance artists.

Readings and Special Events

In cooperation with Bay Area poetry groups, the Art Institute sponsors readings and other presentations open to students and the general public. The Art Institute also collaborates with other cultural institutions to host special events ranging from panel discussions and colloquia to concerts and receptions.

Publications

In addition to College publications and the quarterly *Alumni Newsletter*, the Art Institute publishes a monthly activities calendar, as well as announcements, posters, and catalogs in conjunction with exhibitions and special events.

Development

Various SFAI constituencies (among them the Alumni Association and SFAI Council) work with officers of the Art Institute to ensure a continuous program of community support for institutional development. Contributions include grants from public and private-sector agencies, as well as individual donations. Among the uses of such support are scholarships, enhancement of facilities, enrichment of curriculum, the Visiting Artists Program, exhibitions, and publications.

Membership

Of vital importance to the Art Institute's over-all development program is institutional membership, designed to increase community participation and support. Members are provided a number of benefits, and in turn contribute in many ways to the furtherance of Institute goals. Membership information is available from the Office of Development.

Alumni Association

The SFAI Alumni Association is a member-supported service organization for the artists who are former students of the College. The programs and activities of the Association provide alumni with an opportunity to stay in touch with the SFAI community.

Since 1980, the Alumni Association has organized a number of exhibitions — among them the 1981 series of Bay Area-wide *Alumni Exhibitions* — and recent group shows at various sites in San Francisco. In conjunction with these activities, the Association continues to develop the Alumni Slide Registry.

Information concerning current and future Association activities may be obtained by contacting the Alumni Office.

Governance

Policies of the College and Art Institute as a whole are established by the Board of Trustees, a 43-member body with representation from the professional community, Bay Area art community, and College constituencies such as the faculty, student body, and Alumni Association. Student, faculty, artist, and general trustees serve on each of several Board committees.

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Jill Graham
Marion Hinman
Sandy Hobson
Jan Holloway
Katharine Frankforter Hood
Lori Horne
D.A. Hoyt
Anne Kaiser
Sandra Kazanjian
Roz Lawrence
Malcolm MacDonald
Mimi Makowsky
Susan Hall
Jacqueline McAbery
Lani Mein
Gina Moscone
Elaine Myers
JoAnn Roberts
John Saltnes
Antoinette Sankowich
Jack Sullivan
Spaulding Taylor
Susan Tibbon
James Tishler
Ann Turner
Pat Turner
Bea Viguie
Lynda Wagstaff
Virginia Weiner
Katharine Whittaker
Cynthia Woods
Robert Zinkhon

Alumni Association Executive Committee, 1983/1984

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Eleanor Megna, Assistant

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Larry Kearns, Assistant Manager
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Joanne Connelly, Manager
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Simon Edery, Studio Assistant
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Jeff Rosenstock Equipment Supervisor
Jacalyn White, Technical Assistant
Performance/Video
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Humanities
Marcia Smith, Manager
Extended Education
Jan Butterfield, Co-ordinator

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Jamie Whittington, Alumni Association Manager

The College

The College of the San Francisco Art Institute is a group of artists — younger, older, less experienced, more experienced — working together to make the art of the present and the future. We work in various media — some of us exclusively and passionately in one, others just as passionately in several or many — developing skills, deepening insights, expanding and transforming ideas in preparation for works yet unmade.

Because this community consists entirely of artists, art scholars, and a support staff concerned with artists, the College environment is of an aesthetic intensity considerably greater than that of a typical college or university art department. Sometimes it is overwhelming, always it is challenging and inspiring. We have designed it to be the strongest environment we know how to build and support for those whose involvement in and commitment to the visual arts are a major aspect of their lives.

In an average year, you will find about 450 undergraduate students and about 150 graduate students working with about 50 instructors and an equal number of staff members. Among the students, 225 will be painters; 45, sculptors/ceramicists; 50, printmakers; 130, photographers; 125, filmmakers; and 25, performance/video artists.

Among the faculty, 19 will be painters; seven, sculptors/ceramicists; four, printmakers; 10, photographers; 10, filmmakers; three, performance/video artists; and 12 or more, art scholars and critics. Among the support staff, at least half are also artists.

Thus, the College community consists of almost 700 artists... enough, you can be sure, to make something happen. And because there are enough of us to constitute the critical mass necessary for a viable and exciting artistic environment, we believe that you may also find your place here. That belief is the basis for our invitation to you: Join us.

Curriculum

Art, as Tolstoi said, is the expression of human feeling. This feeling can be deep or it can be shallow; it can be shared by broad masses of men and women or by only a few. Whatever your feeling, if you express it through some perceptible structure so that others may perceive and thus share your feeling, you are expressing it by making art.

At the College of the San Francisco Art Institute, we help you in every possible way to learn to make works of art that most exactly and clearly express your feelings within the context of the contemporary world. In order better to help you, we have organized our curriculum by major disciplines: **painting**, **filmmaking**, **printmaking**, **sculpture/ceramic sculpture**, **photography**, and **performance/ video**. We have adopted this curricular structure because we believe that breadth and depth of experience in a given area of artistic work are necessary for future achievement of breadth and depth in any other area of artistic work. "Unless you've had the feeling of doing it thoroughly once, you'll never know if you're only kidding yourself later." Because we also know that remarkably expressive work is sometimes achieved by unusual syntheses of disparate media — painting/performance or video/etching, for example — we have planned our curriculum so that you can build any pattern of other media around the core of your major (including a double major). And because you may find — as your work develops — that a different core of visual experiences has become more appropriate for you and what you want to express, we make provision for changes of undergraduate major.

Undergraduate (Bachelor of Fine Arts) Program

Our undergraduate degree curriculum is organized by majors and sequenced according to the conception of artistic growth which all majors share:

First Year: You will take beginning work in the discipline — the major — of your selection. The beginning courses in each major are planned to teach the basic techniques and methods of visual form of the major, along with an introduction to the attitudes, opinions and expectations common in that medium today. You will also take a survey course in art history so that you will begin to have a sense of where you might be as a person at our place in time after 20,000 years of artists have gone before us; you will take an introductory humanities course, *Visual Ideology*, which is an intellectual and visual history of the twentieth century; and you will take a course in college level English composition. Altogether, in the first year you will take ten different classes in order to form a foundation for the next three years of work.

Second Year: In the second year you will begin to take what we call "Further" studio courses. The content and approach of these courses varies considerably from department to department and, within departments, varies considerably according to instructors. Variation among departments is due to whether the courses are "*subject* specific," such as "Introduction to Color Materials" in Photography or "Soundtrack Seminar" in Film, or are "*person* specific," such as studying with a particular artist in order to learn and share his/her pattern of methods, attitudes, goals. Because we have these two ("subject" and "person") kinds of Further courses, we have two kinds of course descriptions in the departmental section of this bulletin. Some course descriptions list the specific technical materials to be covered; others only say "Further". Because the course content of this second kind of Further is so dependent on the artist who teaches it, we have given a statement from each artist with a brief biography and a photograph of a recent work. There is one more thing you should know about "Further", however, and that is that how much further you go is in fact how much further — how much broader, how much deeper — in your art you are yourself able, ready, and willing to go.

Carlos Villa, Painting faculty member, discussing a student's work.

The second year curriculum also contains two more types of courses. These are, first, one or more semesters of the history of the art of your major; and second, there is the studio breadth requirement. Art history in the major is essential. If you are going to have a sense of the present resources and make an important contribution to the future of your art, you need to know what has already been contributed in the past. Equally important to you whatever your major may be, is a sense of the artistic process in areas other than your own. For that reason you will be required to take three beginning studio courses in at least two different majors outside your own. If the future holds new syntheses of the various artistic media, it is here that you may begin to have a sense of what these syntheses may be for you.

In your second year, you will also begin to do further work in the humanities. We require that each student complete before graduation at least one course in the natural sciences, the social sciences and the humanities in order to have an intellectual base for operation as an artist in the modern world.

Third and Fourth Years: Third and fourth year study at the Art Institute consists primarily of whatever mix of Further courses you choose in order to further the understanding and achievement in your work. These Further courses will be less and less subject oriented because more and more you will already have command of the technical means of your work. This technical command will be at the service of your own, personal inspiration and drive; and so, because your work will flow out of your own, personal artistic resources, you will tend to want to study with faculty in a more personal, essentially tutorial way. That is why the "suggested curriculum" in each of our major departments seems unspecific in the third and fourth years. By then, Further is what *you* make of it. The departments and the people in them are a resource; what you make of them is the furthering of your art.

Critique in Linda Connor's Photography class.

Graduate (Master of Fine Arts) Program

Our MFA curriculum has a single purpose: to help you to achieve a professional level of mastery in your chosen discipline of the fine arts. By a professional level of mastery we mean not only your understanding of and ability to use the artistic, esthetic and intellectual disciplines of our time as they apply to your chosen discipline, but also your understanding and ability to use the art world arrangements for exhibition and jobs that are essential to your prospects of success as a mature, professional artist. Because our purpose is to help you to achieve success in this two-fold way, not only in terms of the esthetic success of your work but also in terms of professional success for yourself, our program has four important components.

The first component is intended to help you to develop your personal insight, technique and general artistic understanding to the highest professional level in the context of contemporary art as a whole and your chosen discipline in particular. This component consists of four semesters of the *criticism seminar* augmented with a faculty adviser in your chosen discipline, plus three semesters of classes and seminars in current concerns in the visual arts.

The second component consists of two semesters' participation in our *TA/Internship Program* and in the appropriate events of our weekly workshops/panels/seminars/classes in *Career Preparation*. The purpose of the TA/Internship program is to give you direct experience and preparation for one or more of the many ways in which artists make a living in today's art world; the purpose of the Career Preparation program is to help you put together portfolios, get exhibitions and jobs, manage studio leases and taxes, write contracts, etc. Just as we try to help you to bring your work in art to the fullest expression of what you can make at the professional level, so we try also to help you to make a successful professional life for yourself in the art world as it is today.

The third component of our graduate program consists of a semester (generally, the last in the program) of *Independent study*, because we know that independent work will be the quintessential nature of your work as a professional artist.

The fourth component of our graduate program consists of your *final review and exhibition*. The purpose of this component is to confirm that your work is, indeed, up to the level which is expected of professional artists working in your discipline today, and then to assist you in obtaining your first professional exhibition, commission, job, etc. You prove your work by passing the final review and by presentation of a one person show in the context of our Annual Winter MFA Exhibition and catalog; we assist you toward that first professional opportunity through our Placement/Job Locator/Developer Office.

We believe that our MFA program is one of the most effective and demanding programs in the country. We know that artistic development to the level we hope for you to achieve takes time, and so our program of 60 semester units requires five semesters to complete (of which one or more may be in summer session, thus making the program a minimum of two calendar years in length).

In summary, the SFAI program consists of 60 units (five semesters) of work, which may be completed during a minimum of two years (including one summer session). The program includes four semesters of intensive criticism seminars in the major discipline, the continued challenge and support of a faculty advisor of each student's own choosing, three semesters of work devoted to current critical concerns in the fine arts (one of which is focused on the specific major discipline), two semesters of TA/Internship Training, the continuing series of Career Preparation workshops taken throughout the two years of the program, and a final semester of independent study. The conclusion of the program consists in the achievement demonstrated by the quality of work displayed in the *MFA Exhibition* and the beginning of graduates' professional careers with the assistance of our Placement Office. (For a detailed description of academic procedures and regulations applicable to the MFA program, see p.70).

Departments

The following pages describe our major departments, course offerings in art history and interdisciplinary studies, and program in the humanities. Included for each major department are a statement of educational purpose and philosophy, summary of facilities and equipment, four-year guide to completion of undergraduate degree requirements in the given major, faculty roster, and course descriptions. Illustrating the text are photographs of faculty work and departmental facilities.

Basic to the educational experience of art students is the studio. In general, our studios remain open 24 hours a day, seven days per week. It should be noted, however, that each department has its own policies and procedures for the use of facilities and equipment, as well as provision of monitors and/or technicians for appropriate assistance.

Painting

The Painting Department teaches painting and drawing, seeking to stimulate students' ability to think and to appreciate life creatively through expression in these media. We recognize and encourage individual differences by working with students on a personal basis, and by insisting that they cultivate self-evaluation as their most important critical resource.

We believe that the methods and techniques of painting and drawing originate in emotion, experience, and imagination, and we view these as continually developing sources of inspiration. We encourage students to improvise and to trust their intuitive responses in order to discover new approaches to creativity. We strive to recognize students' personal complexities and to understand their unique concerns in order to guide them through tentative stages toward mature artistic statements. And while painting and drawing are perhaps the oldest of the visual arts, we emphasize their close relationship to both social and scientific invention in a world ever rich with new discoveries.

In addition to participation in the annual *Spring Show* and exhibition program of the Diego Rivera Gallery, students of the Painting Department exhibit work in the Art Institute Courtyard and Quadrangle throughout the academic year.

Facilities

Departmental facilities include four large painting studios with racks and easels, an area for spray painting, and two spacious drawing studios. The painting studios are open 24 hours per day, seven days a week. There are semi-private studios on campus for third- and fourth-year students selected for the Honors Studio Program. A Painting/Sculpture slide room, located near the painting studios, is available for lectures and demonstrations. Available in the rack room are approximately 600 canvas storage spaces and 100 drawing storage shelves, as well as hand and power tools.

1983/1984 Faculty

Sam Tchakalian, *Chair*
Tom Akawie
Clay Scott Bell
Robert Colescott
Jerry Concha
Jay De Feo *
Julius Hatofsky
Tom Holland
Robert Hudson
Shari Lamanet
Ivan Majdrakoff
Bruce McGaw
Irene Pijoan
Dorothy Reid
Ursula Schneider *
Howard Smagula
Inez Storer
Carlos Villa
Franklin Williams
Kohei Saito, *Department Technician*

* Summer Session, 1983.

Major Requirements

Within the over-all requirements for the BFA degree, students who major in painting must complete a minimum of 27 semester units in painting studio courses, 12 semester units in drawing studio courses, and 6 semester units of *Art History Survey A/B*.

The Painting faculty has developed the following pattern of courses as a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in painting.

Course Requirements	Semester	
	1st	*2nd*
First Year		
Beginning Painting	3 units	3 units
Beginning Drawing	3	3
Studio Breadth Requirement	3	—
English Composition	—	3
Humanities: *Visual Ideology A/B*	3	3
Art History Survey A/B	3	3
	15	**15**
Second Year		
Further Painting	3	3
Further Drawing	3	3
Studio Breadth Requirement	3	3
Elective Art History	3	3
Humanities	3	3
	15	**15**
Third Year		
Further Painting	3	3
Elective Studio	6	9
Humanities	6	3
	15	**15**
Fourth Year		
Further Painting	3	6
Elective Studio	9	6
Humanities	3	3
	15	**15**
Total		**120**

Course Descriptions

All courses are given for 3 semester units of credit.

Drawing

PA-1 Beginning Drawing
Introduction to traditional materials, techniques, and subject matter. Striving for a balance between form and content, the course tends not to separate studies of composition, representation, and techniques from creative thought. The pursuit and development of personal, symbolic mark-making are encouraged. Because good drawing results from serious study, constancy of effort and an open, probing attitude, the course is designed to integrate understanding of essential principles with the development of basic skills.

PA-100 Further Drawing
(*Prerequisite: 6 units in Beginning Drawing*)
Guided work from the figure, still life, imagination, and abstraction, using various media, methods, and techniques. As in all further courses, major emphasis is on cultivation of individual attitudes and ideas.

PA-20 Beginning Painting

Development of personal imagery with parallel development of material skills and structural knowledge. Work is aimed at fostering comprehension of basic compositional elements and their effects on visual dynamics, the uniqueness of paint and its possible meanings, and the aspirations and actualities of painting. The course explores various attitudes toward the figure, the set-up, and the imagination. Individual and group critiques are included.

PA-120 Further Painting

(Prerequisite: 6 semester units in Beginning Painting)

Further work in the relationship of form to idea in students' choice of materials, and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risk-taking, critical discipline, constructive criticism, and much productive work. Students' skills improve as the intensity of their involvement increases. Heightened perception and fullest use of individual capacities and complexities are primary concerns.

PA-121 Spray Painting

Background in airbrush and spray-gun techniques — flat coverage, smooth and luminescent tone, color gradations, freehand drawing methods, development of illusionistic and applied textures, transparent glazing, and naturalistic effects of three-dimensional color, light, and space. Visits with airbrush artists, frequent and elaborate demonstrations, and presentation of color theory are included. Equipment is provided.

PA-150 Undergraduate Studio Seminars

(Prerequisite: permission of the Department chair)

Weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and latitude of idiom.

Honors Studio Program

For advanced students, independent work in semi-private studios on campus, concurrent with enrollment in an Undergraduate Studio Seminar, studio electives, and Humanities courses. Third- and fourth-year students are selected by the faculty for admission to the program and are reviewed at the end of each semester.

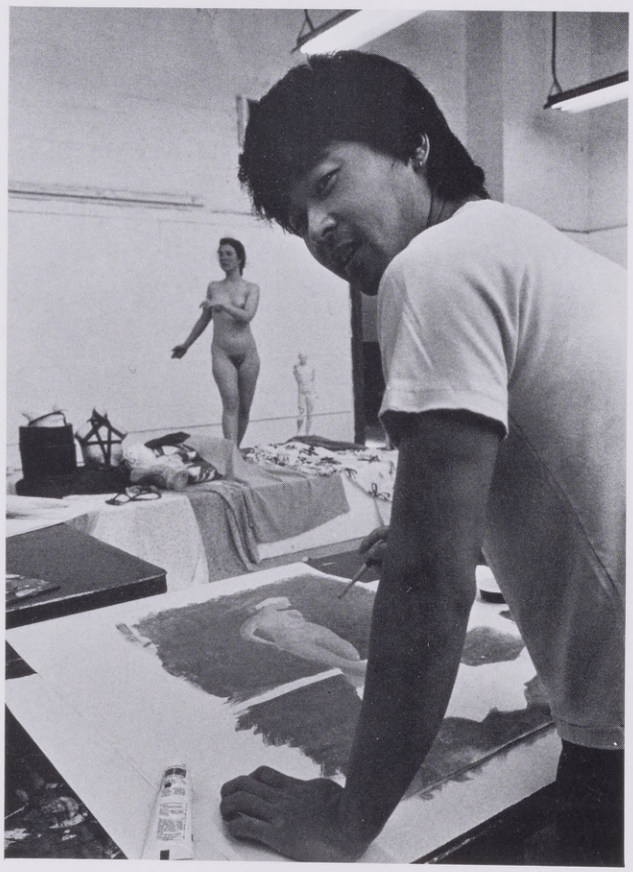
Art History

Each studio department of the College includes a course in art history as part of the major curriculum; however, because painting has remained at the center of fine-arts activity since their inception, the necessity for a history of painting as a part of the painting student's curriculum is fulfilled in the General Art History Survey (*Art History and Interdisciplinary Studies*, p.*58*).

Graduate Courses

Each semester, the Painting Department offers — in conjunction with the Sculpture/Ceramic Sculpture Department — one or more graduate studio critique seminars (Course PS-200, 6 semester units) taught by regular or visiting faculty. At least once every three semesters, the Department also offers in conjunction with the Sculpture/Ceramic Sculpture Department — one or more theory and criticism seminars centered on contemporary issues particular to these media (course PS-295, 3 semester units), taught by visiting artists, critics, scholars, and curators.

Teaching Assistant/Internship arrangements are coordinated for the Department by the Office of Student Affairs, with all specific assignments of students subject to confirmation by the faculty member, Department or organization involved, and by the Department Chair.



Faculty Biographies

Sam Tchakalian, *Chair*

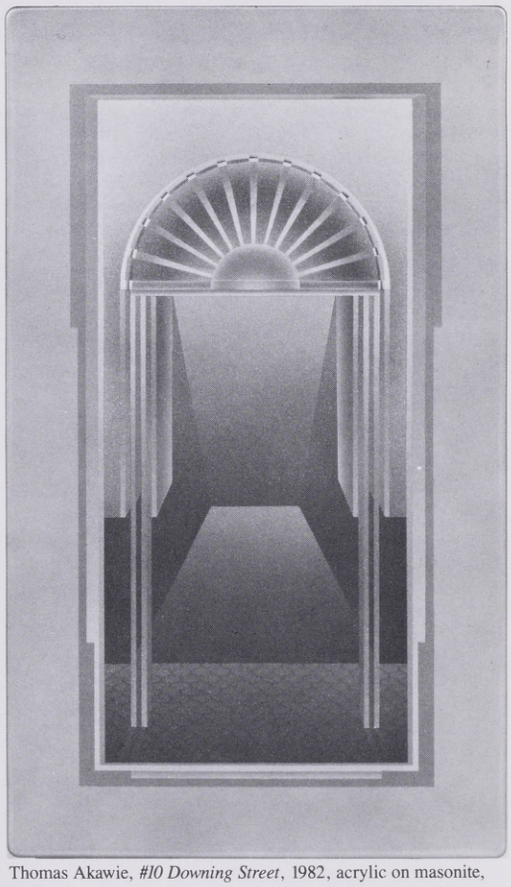
"Pushing paint."

b. Shanghai, China, 1929. San Francisco State College, BA 1952, MA 1958. Awards: NEA grants, 1975, 1981; Adaline Kent Award, 1982. Solo exhibits: Quay Gallery, NY, 1975; Susan Caldwell Gallery, NY, 1977; *Retrospective Exhibition: 1958-1978*, Oakland Museum/Portland Center for the Visual Arts, 1978/79; Stephen Wirtz Gallery, SF, 1981; SFAI, 1982. Group: *World Exposition*, Osaka, 1970; Whitney Museum of American Art, NY, 1971; Frederick S. Wright Gallery, UCLA, 1975.

Sam Tchakalian, *Park Place*, 1983, oil on canvas, 6′ × 9′.

Thomas Akawie

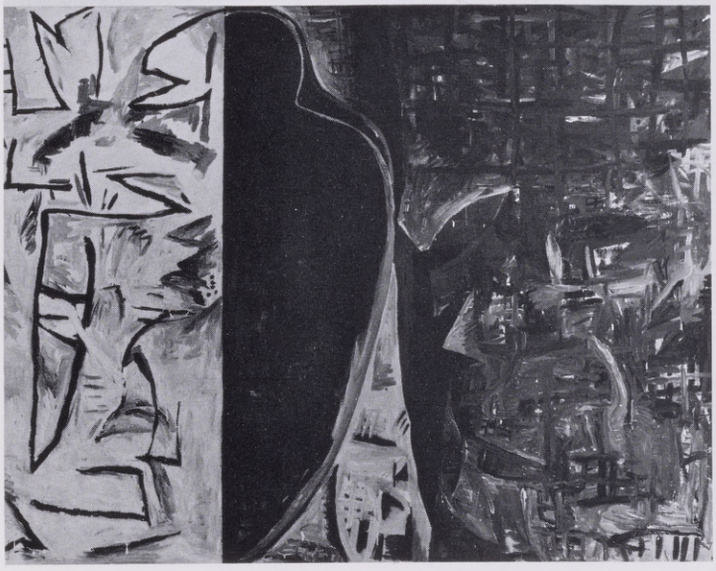
b. New York, NY, 1935. UC Berkeley, BA 1959, MA 1963. Solo exhibits: California Palace of the Legion of Honor, SF, 1972; Quay Gallery, SF, 1974; Pyramid Gallery, Washington, D.C., 1977; San Jose Museum of Art, 1977. Group: Santa Barbara Museum; National Collection of Fine Arts, Washington, D.C., India Triennale, India and Thailand; *California Visionary Painting*, India, Thailand, Iran, and Japan, 1978/79; *Reality of Illusion*, Denver, and NY, 1979/80; SFAI, 1983.



Thomas Akawie, *#10 Downing Street*, 1982, acrylic on masonite, 22½″ × 16¾″.

Clay Scott Bell

b. 1945. University of Nevada, BA 1974; UC Berkeley, MA 1974, MFA 1976. Awards: James T. Phelan Graduate Fellowship, 1975, 1976; First Annual Trevor Jacobs Graduate Prize, University Art Museum, Berkeley, 1976; NEA grant, 1982/83. Solo exhibit: Pro Arts Gallery, Oakland, 1981. Group: University of Nevada, Las Vegas, 1977; Alameda County Neighborhood Arts Center, 1979; Center for the Visual Arts, Oakland, 1980; Richmond Art Center, 1982; *New Bay Area Painting and Sculpture*, SFAI, 1983.



C. Scott Bell, *Terminator*, 1982, oil on canvas, 58″ × 76″.

Robert Colescott

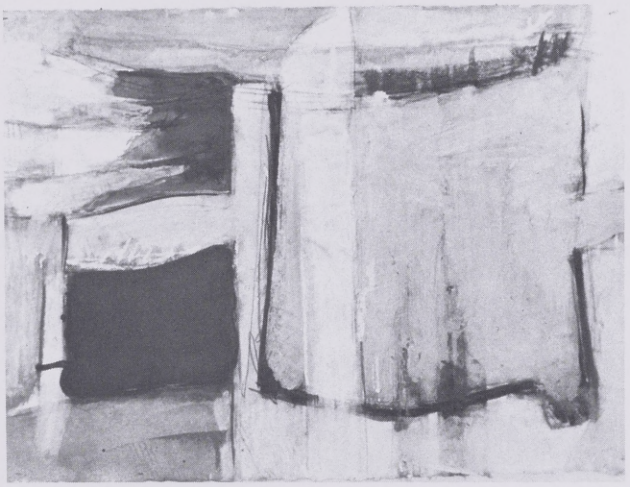
"Take another look at the territory. There are a few overlooked corners, and maybe it's what nobody wanted anyway. There are leftovers like hog jowls, mustard weed, and Ann Sheridan's underwear. It's the stuff that gets rendered to soap, chopped to fertilizer, or sold to a Houston panty collector. Maybe there's some good in used underwear, popular trash, studio sweepings, or works that didn't pass art history."

b. Oakland, CA, 1925. UC Berkeley, BA, MA. Studied with Fernand Léger, Paris, 1949/50. Awards: NEA grants, 1976, 1980. Solo exhibits: Friedlander Gallery, Seattle, 1972; John Berggruen Gallery, SF, 1978; Hamilton Gallery, NC, 1979; Semaphore Gallery, NY, 1981. Group: Chrysler Museum, Norfolk, VA, 1981; Fashion Moda, NY, 1980; Palm Springs Desert Museum, 1982; John Berggruen Gallery, SF, 1982; Whitney Museum of American Art, NY, 1983.

Robert Colescott, *The Three Graces: Art, Sex & Death*, 1982, acrylic on canvas. 6′ × 7′.

Jerry Concha

b. Sacramento, CA, 1935. SFAI, BFA 1970. Solo exhibits: Galeria de la Raza, SF, 1973; Nan Doren Gallery, SF, 1975; Allrich Gallery, SF, 1980, 1981, 1982, 1983; Klein Gallery, Chicago, 1982; SF Museum of Modern Art Rental Gallery, 1982; Bank of America, World Headquarters, SF, 1982. Group: SF Museum of Modern Art, 1974, 1980; Evergreen College, Olympia, 1975; Casa de la Cultura, Guadalajara, Mexico, 1976; Mexican Museum, SF, 1977; *The Controlled Gesture: An Aspect of Bay Area Painting*, Palo Alto Cultural Center, 1980; *Paintings*, California State University, Hayward, 1981.

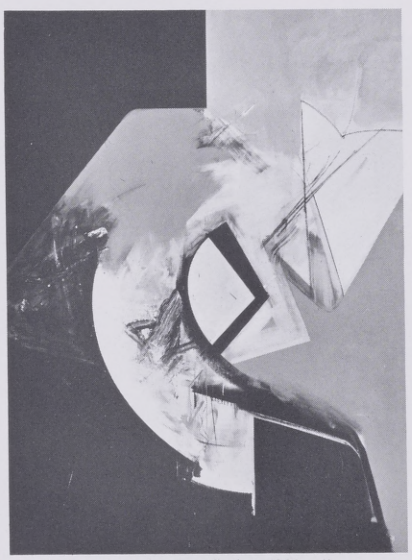


Jerry Concha, *Bruja II*, 1980, acrylic on paper, 22″ × 30″.

Jay De Feo

"Over the years I have worked either from the subjective world of my imagination… or, working from the objective world of reality…, discovering the image among the relationships of forms in the common objects that I am using for models. The process becomes a play between my control over the materials and an open or permissive attitude toward technique."

b. Hanover. UC Berkeley, BA, MA; SFAI, honorary doctorate of fine arts, 1982. Awards: Sigmund Heller Fellowship, 1951; NEA grant, 1973. Exhibits: Museum of Modern Art, NY, 1958; Dilexi Gallery, SF, 1959; Pasadena Museum of Art, 1976; Expo 70, Osaka, 1970; Oakland Museum, 1970; *California Painting and Sculpture*, SF Museum of Modern Art, 1976; National Gallery, Washington, D.C., 1977; University Art Museum, Berkeley, 1979; Museo Italo Americano, SF, 1979; Gallery Paule Anglim, SF, 1982.



Jay DeFeo, from the *Apex* Series, 1982, oil on canvas, 84″ × 60″.

Julius Hatofsky

b. Ellenville, NY, 1922. Art Students League, NY; Académie de la Grande Chaumière, Paris. Awards: NEA grants, 1967, 1977; Solo exhibits: Charles Egan Gallery, NY, 1960, 1962; Kansas University, 1968; SFAI, 1970; Smith-Anderson Gallery, SF, 1976; Gallery Paule Anglim, SF, 1982. Group: University Art Museum, Austin, 1968; SF Museum of Modern Art, 1977; Kansas City Art Institute, 1978; Central Washington University, Ellensburg, 1979.

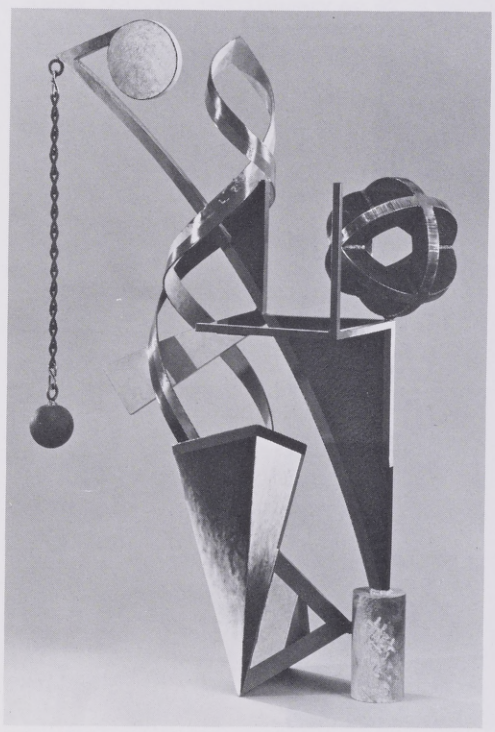
Tom Holland

b. Seattle, WA, 1936. Willamette University; UC Santa Barbara: UC Berkeley. Awards: Fullbright Fellowship, 1959; Guggenheim Fellowship, 1980. Solo exhibits: Neundorf Gallery, Hamburg, 1970, 1973; Felicity Samuel Gallery, London, 1975; Nicholas Wilder Gallery, LA, 1976; Blum Hellman Gallery, NY, 1979; Fuller Goldeen Gallery, SF, 1982; Charles Coures Gallery, NY, 1983; SFAI, 1983.

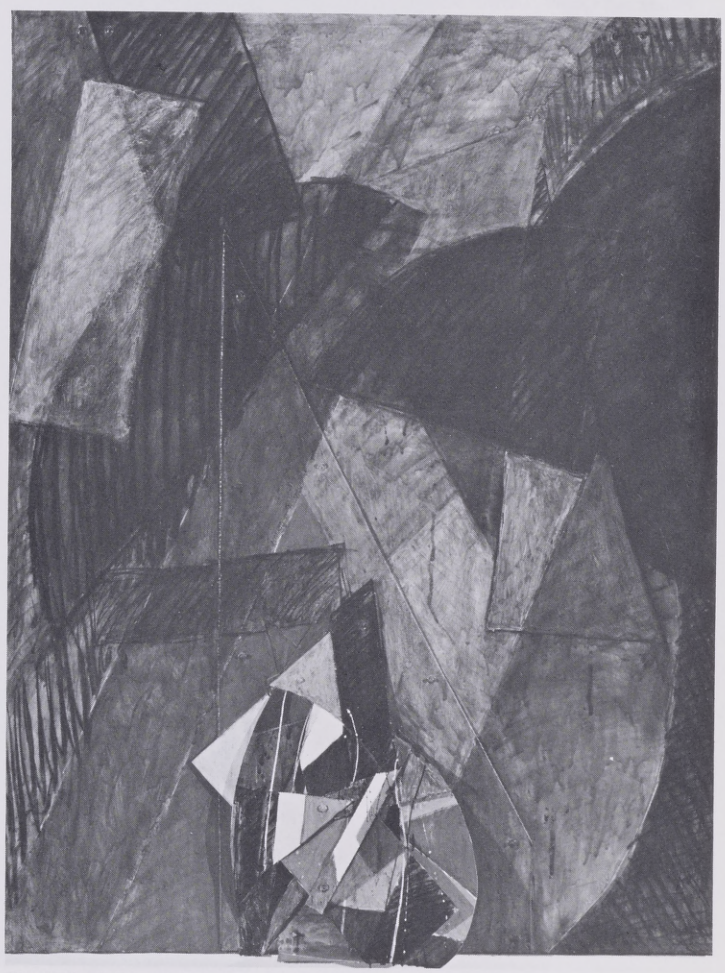
Robert Hudson

b. Salt Lake City, UT, 1938. SFAI, BFA 1962, MFA 1963. Awards: Sullivan Award, 1965; NEA grant, 1972. Solo exhibits: University Art Museum, Berkeley, 1972; SF Museum of Modern Art, 1973; Fuller Goldeen Gallery, SF, 1973, 1975, 1979, 1982; Portland Center for the Visual Arts, 1977; Moore College of Art, Philadelphia, 1978. Group: Corcoran Gallery, Washington, D.C., 1975; Hayward Gallery, London, 1975; SF Museum of Modern Art, 1978; *First Western States Biennial Exhibition* (tour), 1979; Norton Gallery and School of Art, FL, 1979; SFAI, 1983.

Julius Hatofsky, *Sarcophagus I*, 1980, oil on canvas, 78″ × 116″.



Robert Hudson, *Blue 72*, 1982, painted steel, 45″ × 31″ × 20″.



Tom Holland, *Branch*, 1981, epoxy on fiberglass, 55″ × 42″ ×4″.

Shari Lamanet

"Art and philosophy are two very different things. Beware of the verbal statement and look to the art work for visual communication."

b. San Francisco, CA, 1949. SFAI, BFA 1972, MFA 1979. Awards: First Place, *First Annual Competitive Exhibition*, Triton Museum, Santa Clara, CA, 1981; First Place, *Mixed Medium, Beyond Words 3*, San Jose Institute of Contemporary Art, 1983. Group exhibits: SF Museum of Modern Art, 1981; Intersection, SF, 1982; Transamerica Centers, SF, LA, 1982; Rutgers University, NJ, 1981; Fashion Moda, NY, 1982; SFAI, 1983; Southern Exposure, SF, 1983.

Ivan Majdrakoff

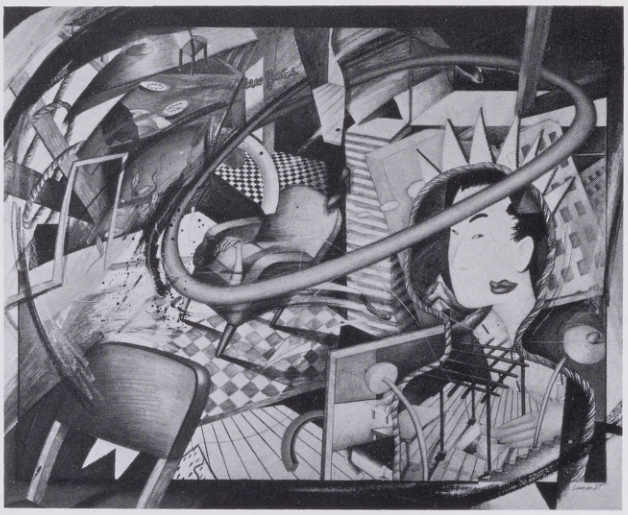
"In addition to ongoing work in assemblage, summer (on the spot) drawing, and notebooks, I've completed a set of four very large acrylic paintings based on the classic theme of the 'four seasons'."

b. New York NY, 1927. Cranbrook Academy of Art. Solo exhibits: California Palace of the Legion of Honor, SF, 1960; Arleigh Gallery, SF, 1967-70; Syntex Gallery, Palo Alto, 1975; Montalvo Art Center, CA, 1976, 1978, 1980. Group: Walker Art Center; Denver Museum of Art; SF Museum of Modern Art; Museum of Modern Art, NY; Massachusetts Institute of Technology, Cambridge.

Bruce McGaw

"My experience with visual construction and expression exposes further depths, qualities, and wonders of the world. Of course, I expect this and the surprise of it, so I keep painting and drawing."

b. Berkeley, CA, 1935. California College of Arts and Crafts, BFA 1957. Solo exhibits: Distel Gallery, Palo Alto; Trinity University, TX, 1967; SFAI, 1969. Group: Oakland Museum; SF Museum of Modern Art; Palace of the Legion of Honor, SF; MH de Young Memorial Museum, SF; *Alumni Exhibition*, SFAI, 1981.



Shari Lamanet, *The Statue of Liberty*, 1983, mixed-media on paper, 32″ × 40″.

Ivan Majdrakoff, *Summer*, 1982, acrylic on canvas, 5′ × 5′.

Bruce McGaw, *Carpenters*, 1983, oil on canvas, 56″ × 66″.

Irene Pijoan

"In teaching as in artmaking, I try to engage my whole person. The aim is to elicit, through dialogue, students' hard work and growth."

b. Lausanne, Switzerland, 1953. UC Davis, BA 1978, MFA 1980. Awards: Regents' Graduate Fellowship, UC Davis, 1979/80; Ford Foundation Grant, 1980/81; NEA/SECCA Southeast VII Fellowship Award, 1981; NEA grant, 1982/83. Solo exhibits: Acme Gallery, Sacramento, 1977; NCD/Artspace, Sacramento, 1978; Gallery Paule Anglim, SF, 1981; Roswell Museum and Art Center, NM, 1982; American River College, Sacramento, 1983. Group: Sculpture Invitational, Artists' Contemporary Gallery, Sacramento, 1978; Gorman Museum, Davis, CA, 1980; University of Georgia, Athens, 1981; Greenville County Museum, NC, 1982; Soraban Gallery, Wellfleet, MA, 1982.

Dorothy Reid

"Works of art should be timeless and sustaining. I try to convey this sense in each of my works, and to extend it to their various combinations as installations."

b. Washington, D.C., 1944. SFAI, BFA 1971, MFA 1973. Solo exhibits: De Saisset Art Gallery, Santa Clara, 1973; SITE, SF, 1977; 80 Langton Street, SF, 1981; Fiberworks, Berkeley, 1981; University Art Museum, Berkeley, 1982. Group: LAICA, 1979; SFAI, 1980; San Diego Museum of Art, 1980; Visual Arts Center of Alaska, 1981; Louver Gallery, LA, 1981.

Ursula Schneider

b. Herrilberg, Switzerland, 1943. SFAI, MFA 1972. Swiss Government Grant, 1968. Selected exhibits: SFAI, 1971, 1973; University Art Museum, Berkeley, 1972, 1973; Quay Gallery, SF, 1972, 1973; SF Museum of Modern Art, 1972, 1973, 1975, 1976; LAICA, 1979.

Irene Pijoan, *Crimes Uncommitted*, 1981, oil and encaustic relief, 19″ × 14″ × 2″.

Dorothy Reid, *Drowned Girl's Dream*, 1982, mixed media, 96″ × 46″.

Howard Smagula

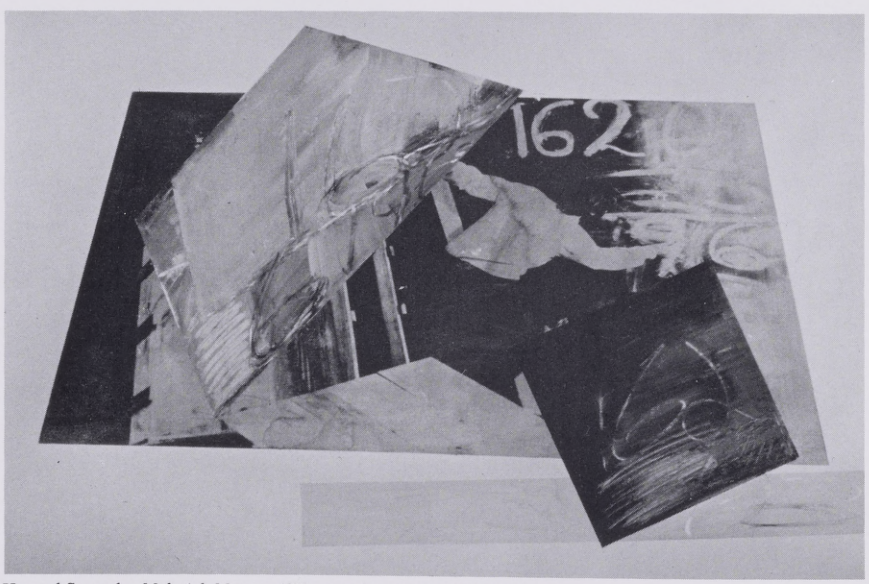
b. Passaic, NJ, 1942. Yale University, BFA 1963, MFA 1965. Awards: NEA grant, 1979. Solo exhibits: 350-9th St., SF, 1976; Berkeley Art Center, 1977; Works, San Jose, 1977; 80 Langton Street, SF, 1977. Group: San Jose State University, 1976; Mills College, 1977; Sanguine Suite, LA, 1977; SFAI, 1978; P.S. 1, NY, 1979. Author, *Currents: Contemporary Directions in the Visual Arts*, Prentice-Hall, NY, 1983.

Inez Storer

"I do not need permission to use whatever material is at hand, be it borrowed, stolen, or changed from its original context. By moving paint and materials through certain processes of my own manipulation, new possibilities can and do occur. It is these bits and pieces that go into the process, be it painting, collage, and/or assemblage."

b. Santa Monica, CA, 1933. Dominican College, San Rafael, CA, BA 1970; SF State University, MA 1971. Solo exhibits: UC Davis, 1980; Space Gallery, LA, 1981; William Sawyer Gallery, SF, 1981; Smith Anderson Gallery, Palo Alto, CA, 1982; Quay Gallery, SF, 1983. Group: *California Box Assemblage*, SF Fine Arts Museums, Downtown Center, 1980; San Jose Museum of Art, 1981; Sonoma State University, Sonoma, CA, 1981; Quay Gallery, SF, 1982; SFAI, 1983; Bluxome Gallery, SF, 1983.

Inez Storer, *Pearl*, 1983, oil on tin and collage, 36″ × 25″.



Howard Smagula, *Malevich Merger*, 1979, gouache on paper, 28″ × 21″.

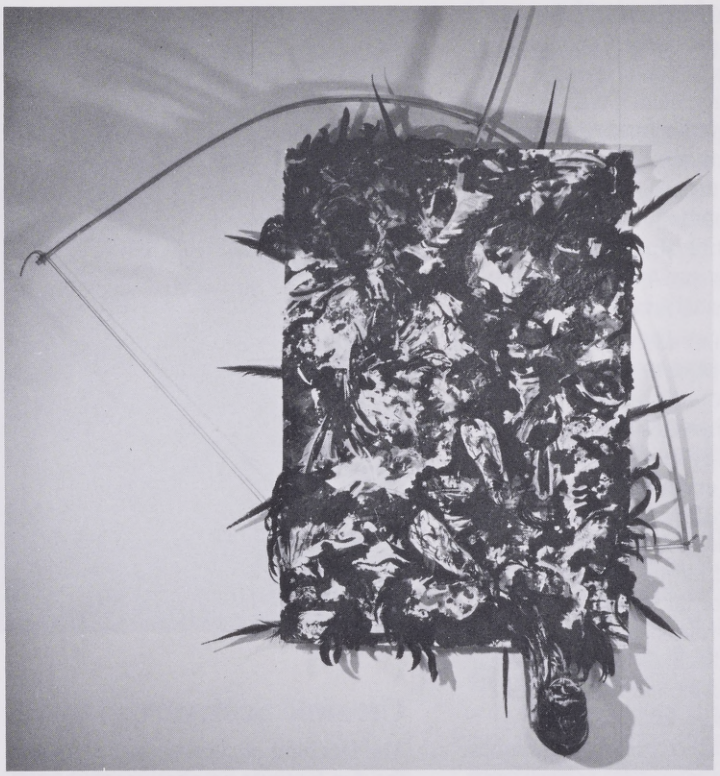
Carlos Villa

b. San Francisco, CA, 1936. SFAI, BFA 1961; Mills College, MFA 1963. Awards: Adaline Kent Award, 1973. Solo exhibits: Poindexter Gallery, NY, 1967; Richmond Art Center, 1970; Hansen Fuller Gallery, SF, 1971, 1974, 1978; Nancy Hoffman Gallery, NY, 1973, 1975; E.B. Crocker Gallery, CA, 1977. Group: Hoffman Gallery, NY, 1967; SF Museum of Modern Art/National Collection of Fine Arts, Washington, D.C., 1976/77; *Art in the Embassies* (touring exhibit), Africa, South America, India, 1977/78.

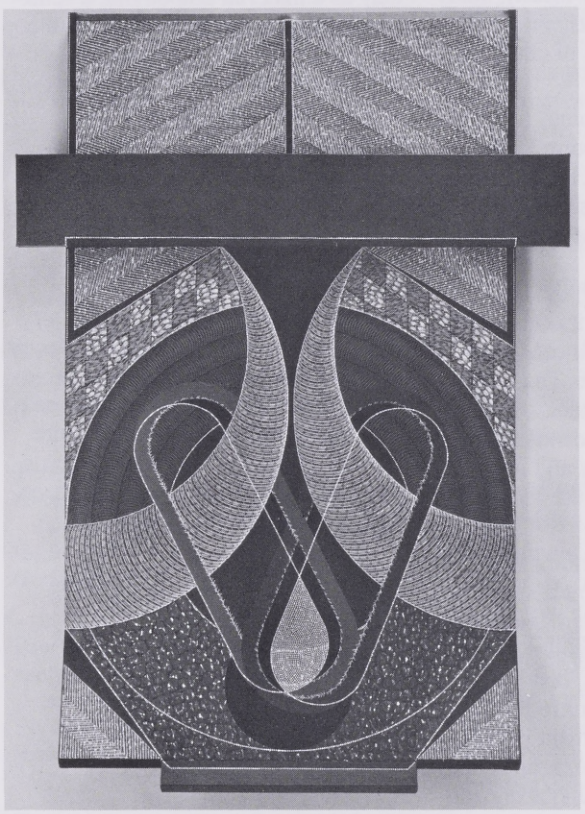
Franklin Williams

"Painting and sculpture give me the opportunity to do exactly what I want to do. [Art] is one of the few areas of human activity in which it is possible to do something with your personal fantasies which you might otherwise be locked up for. I try to work with a straightforward description of my psychological state."

b. Ogden, UT, 1940. California College of Arts and Crafts, BFA 1965, MFA 1966. Awards: Spencer Macky Memorial Grant; Ford Foundation Grant; NEA grant. Selected exhibits: Braunstein Gallery, SF, 1973, 1976, 1977, 1982; Oakland Art Museum, 1973; Gallery B, Paris; Gallery K, Washington D.C., 1977; Mott College, MI, 1978.



Carlos Villa, *Reveal*, 1982/83, bone dolls, feathers, wood, string, paper pulp, paint, 72″ × 79″.



Franklin Williams, *Blue Keys*, 1982, wood, paint, canvas, 61″ × 44″.

Sculpture/Ceramic Sculpture

The Sculpture Department faculty represents a cross-section of attitudes and practices in contemporary sculpture, thus making a diverse range of technical and critical expertise available to students. Instructors are practicing artists of national and international reputation. Visiting faculty regularly enrich students' educational experience by providing wide exposure to ideas and analyses of work.

The curriculum addresses sculpture of the past and present as a tool for support and encouragement of students' ideas through issues of content and material that arise in the studio. Students are encouraged to establish a meaningful balance between material and technique, and to learn the visual language and idioms of contemporary sculpture in order to establish themselves professionally in the world of art. In addition to regular classes, the Department conducts a series of mini-workshops and provides demonstrations of casting techniques, welding, woodworking, joinery, and other skills, conducted by faculty, staff, students and special guests. The workshops are open, free of charge, to students in all majors.

Each year at commencement, the Sculpture/Ceramic Sculpture Department presents the Harold E. Weiner and Edgar Walter Memorial Prizes to outstanding students in the department.

Facilities and Equipment

The Sculpture Department occupies 6,840 square feet (636 m^2) of classroom and shop space. There are facilities for working in steel, wood, plaster, and ceramics. The studio space has 25-foot (8 m) ceilings and large roll-up doors to facilitate the moving of large works.

There are facilities for welding and finishing steel and other metals, including gas, arc and heli-arc welding, sand blasting, and spray painting. The wood shop has table saws, band saws, sanders, a joiner, power mitre box, and drill presses. The Department provides plaster, burlap, chicken wire, and some metal, as well as oxygen and acetylene.

Ceramic Sculpture

The teaching of ceramic sculpture at the Art Institute emphasizes the use of clay as a material embodying a sense of tradition in the larger context of contemporary art. We encourage experimentation, work in mixed-media, attainment of personal goals, and development of artistic expression.

Facilities

The Ceramic Sculpture Studio is equipped for low-fire clay bodies and glazes. There are facilities for slip casting, handbuilding, throwing, air brushing and spraying, ceramic decals, and china painting. Equipment includes a 30-cubic-foot (0.85 m^3) gas kiln, one small gas kiln, three large electric kilns, and four small electric test kilns. Low fire clays, slip, glazes, and china paints are provided.

1983/1984 Faculty

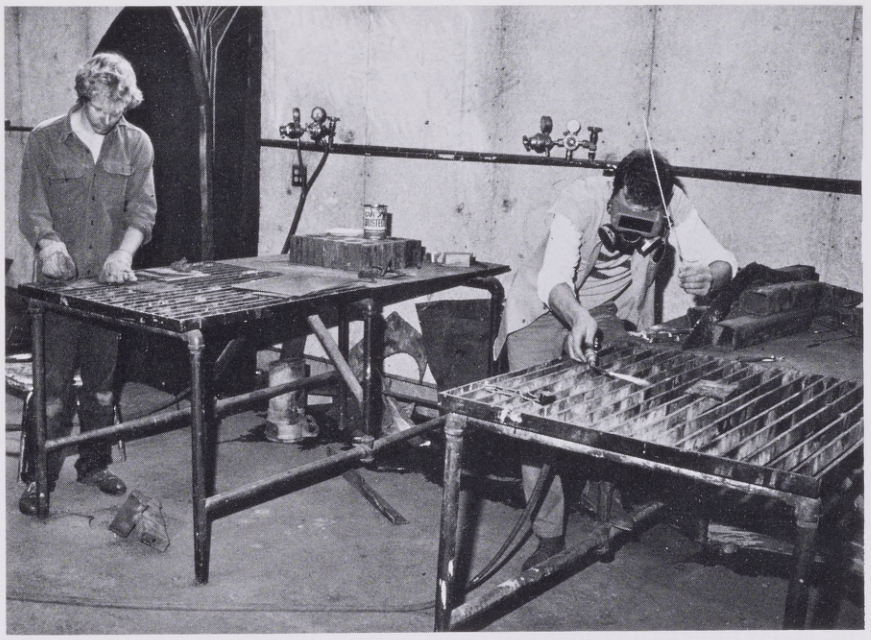
Sculpture

Richard Berger, *Chair*
William Geis III
Jim Pomeroy

Ceramic Sculpture

Richard Shaw, *Co-ordinator*
Redd Ekks (Robert Rasmussen)
John Roloff

Robert Lombardo, *Department Manager*



Major Requirements

Within the over-all requirements for the BFA degree, students who major in Sculpture/Ceramic Sculpture must complete a minimum of 33 semester units in sculpture/ceramic sculpture studio classes, 6 semester units in drawing studio classes, and 3 semester units in *History of Sculpture*.

The Sculpture/Ceramic Sculpture faculty has developed the following pattern of courses as a *suggested* guide for completion, in four years, of the 120 semester units required for the BFA degree in Sculpture.

Course Requirements	Semester	
	1st	*2nd*
First Year		
Beginning Sculpture or Ceramic Sculpture	3 units	3 units
Drawing	3	3
English Composition	3	—
History of Sculpture	—	3
Humanities: *Visual Ideology A/B*	3	3
Art History Survey A/B	3	3
	15	**15**
Second Year		
Further Sculpture or Ceramic Sculpture	3	3
Studio Breadth Requirement	6	3
Elective Studio	—	3
Elective Art History	3	—
Humanities	3	6
	15	**15**
Third Year		
Further Sculpture or Ceramic Sculpture	3	6
Elective Studio	9	6
Humanities	3	3
	15	**15**
Fourth Year		
Further Sculpture or Ceramic Sculpture	6	6
Elective Studio	6	6
Humanities	3	3
	15	**15**
Total		**120**

Course Descriptions

All courses are given for 3 semester units of credit.

SC-1 Beginning Sculpture

Introduction to the basic techniques of sculpture, including carving, modeling, and construction, and their integration with students' ideas and experiences. These basics are presented through slide lectures, group discussions, and studio visits, as well as class assignments chosen to clarify the intersection of tradition, material, and idea in contemporary sculpture, as well as to encourage the organization and production of works.

SC-100 Further Sculpture

(*Prerequisite: 6 units in Beginning Sculpture*).
Further Sculpture classes are a reflection of current areas of interests and changing concerns in contemporary sculpture. Further classes vary from semester to semester in response to the professional artistic climate, student interests, and curricular needs, as well as faculty interests and teaching philosophies. The course structure assumes students' command of materials and techniques in their chosen areas of interest, in order to emphasize the clarity of students' ideas.

SC-150 Undergraduate Seminar

(*Prerequisite: permission of the Department Chair*).
Either sculpture or ceramic sculpture, offered each semester. Course content varies according to the interests and interaction of the instructor and the students. Detailed information is given in the class schedule for each semester.

CE-1 Beginning Ceramic Sculpture

Techniques in clay with a sculptural emphasis; instruction in hand-building, mold making,wheel work, glazing, underglazing, china painting, and a variety of finishing techniques, including unfired methods. Ceramic history, concepts, and methods are surveyed through frequent slide presentations.

CE-100 Further Ceramic Sculpture

(*Prerequisite: 6 units in Beginning Ceramic Sculpture*).
More intensive investigation of methods, concepts, and materials related to clay as a sculptural medium, with emphasis on alternatives to conventional ceramic thinking. Students are expected to have completed work or actions to present for discussion. Independent personal development and experimentation are encouraged.

CE-111 Ceramics and Alchemy
John Roloff
Concentrated in the glaze room, study of raw materials used in ceramics and how they can be combined to make usable glazes and clay bodies. Students investigate materials, and formulate and test their own glazes, clays, and engobes. Developing the relationship of these processes to individual concerns and work is encouraged. Scientific, industrial, and philosophical connections to the ceramic process are discussed.

SC-40 History of Sculpture
The place of artmaking (with concentration on sculpture) in various cultures throughout history; with emphasis on the period from the Renaissance through the twentieth century. Because art history is a tool that can be used to make art in the studio, we examine where we are and how we got here; we analyze what has been done in order to determine what to do. (Required of all majors.)

Graduate Courses
Each semester, in conjunction with the Painting Department, the Sculpture/Ceramic Sculpture Department offers one or more graduate studio critique seminars (course #PS-200, 6 semester units) taught by regular or visiting faculty. At least once every three semesters, in conjunction with the Painting Department, the Department also offers one or more theory and criticism seminars centered on contemporary issues particular to these media (course #PS-295, 3 semester units) taught by visiting artists, critics, scholars, and curators.

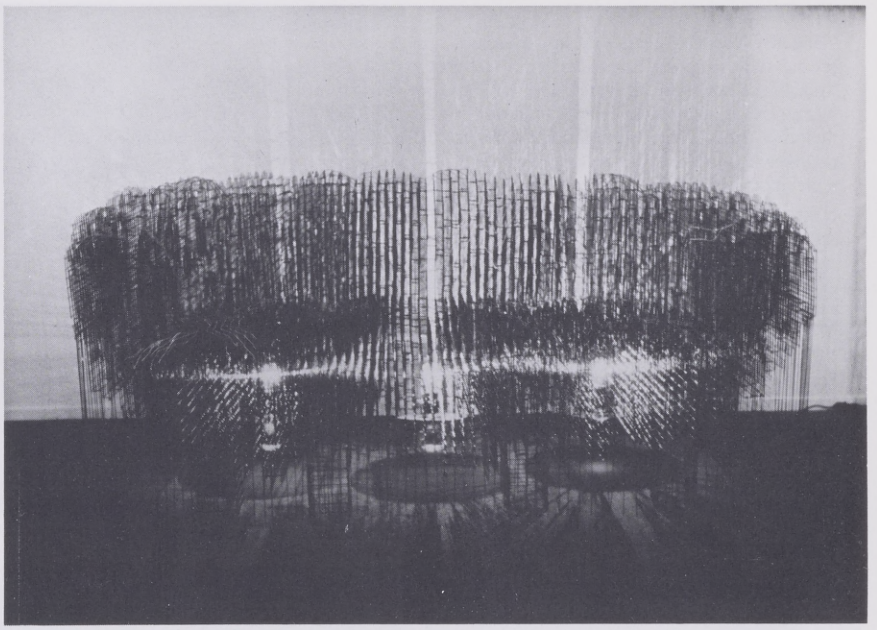
Teaching Assistant/Internship arrangements are coordinated for the Department by the Office of Student Affairs, with all specific assignments of students subject to confirmation by the faculty member, Department or organization involved, and by the Department Chair.

Faculty Biographies

Richard Berger, *Chair*

"I like the idea of a 'clearing'. As a physical sensation it is pleasant to pass through trees and encounter a clearing. The physical surroundings may not be especially informative, but the sense of 'clearing' as a state realized by an unexpected relief of localized focusing [also] exists on emotional and artistic levels.... It is most rewarding in teaching and through art, to help someone to a clearing."

b. Los Angeles, CA, 1944. Sacramento State College, BA 1968, MA 1970. Awards: NEA grants, 1979/80, 1980/81. Solo exhibits: Zara Gallery, SF, 1976, 1978; Joseph Chowning Gallery, SF, 1981; Reed College, Portland, 1981. Group: LAICA, 1976; University Art Museum, Berkeley, 1977; Palo Alto Cultural Center, 1977; *Sacramento State: The Early '70s*, Joseph Chowning Gallery, SF, and Laguna Beach Art Museum, 1982.



Richard Berger, *My Couch*, 1982, painted steel mesh and electric lights, 36″ × 40″ × 80″.

William Geis III

"Making art is a journey towards wholeness and, because of the monumentality of the trip, its accomplishment takes a lifetime. The part I play in helping people toward that goal is mostly practical — an introduction to the primary ingredients: thinking (fast and on your feet), good work habits, and research. Students won't always be in school, but they always have to learn."

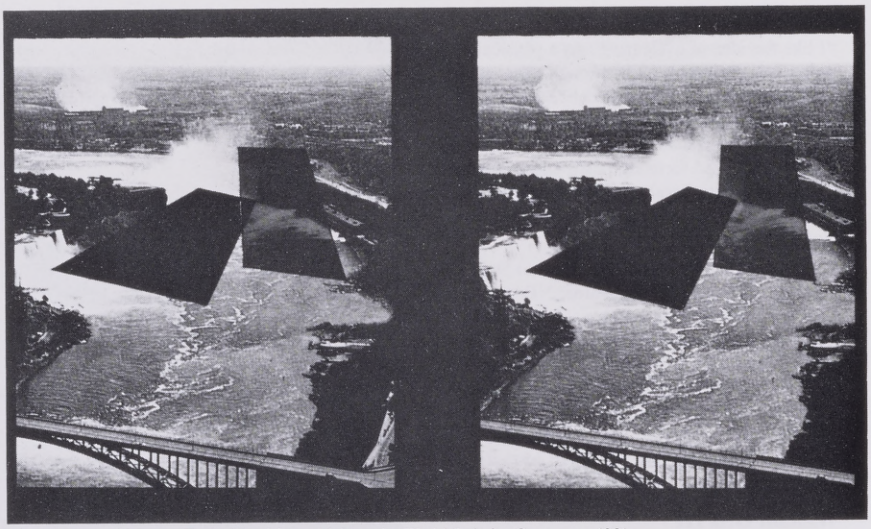
b. Salinas, KS, 1940. SFAI, BFA, MFA 1963. Awards: Guggenheim Fellowship, 1965; NEH grant, 1966; NEA grants, 1966, 1980. Solo exhibits: Nancy Hoffman Gallery, NY, 1973; SITE, SF, 1979; Joseph Chowning Gallery, SF, 1982. Group: SF Museum of Modern Art; University Art Museum, Berkeley; Los Angeles County Museum; MH de Young Memorial Museum, SF; Whitney Museum of American Art, NY.

William Geis, *Old Soldier*, 1980, mixed-media, 6′ × 7′ × 3½′.

Jim Pomeroy

"Effective response requires the application of precise skills to appropriate materials, for the intended audience at the significant moment. Art, jokes, politics, and sex are similar in their rhetorical dependency on the punchline. There's no line without decent punch. Learn to cook, mix, spice, and cool."

b. Reading, PA, 1945. University of Texas, Austin, BFA 1968; UC Berkeley, MFA 1972. Awards: Eisner Prize, UC Berkeley, 1970; NEA grants, 1974/75, 1979/80. Solo exhibits: Hansen Fuller Gallery, SF, 1975; University Art Museum, Berkeley, 1978; Artists Space, NYC, 1978; Hayden Gallery, MIT, Cambridge, 1979; San Jose Museum of Art, 1980; CEPA Gallery, Buffalo, NY, 1981. Group: *Space/Time/Sound*, SF Museum of Modern Art, 1979; *A Sound Selection*, University of Hartford, CT, and Contemporary Arts Museum, Houston, 1980; *The Stereo Show*, Photography at Open Space, Victoria, B.C., 1981; *Five Alarm Neighborhood*, 80 Langton Street, SF, 1981; University Gallery, University of Idaho, Moscow, 1982. Performances: Funkhaus, Köln, 1982; *S/I2*, *Twelfth International Sculpture Conference*, Oakland, 1982; Music Gallery, Toronto, 1982; University of Texas, Austin, 1983. Publications: *Rushmore: Another Look* (essay and exhibition catalog), SFAI, 1976; *Ruminations on Mythology, Pluralism, and a Non-Linear Precursor*, New Music America, 1981; *COnf@$#!On$ Of @ Ben!gn Re@c+!On@ry*, *Soundings Twelve*, 1982; *Alvin Lucier*, 80 Langton Street, SF, 1981; *Apollo Jest: An American Mythology* (in depth), Blind Snake Blues Press, SF, 1983.



Jim Pomeroy, *Niagara Faults Fixed* from *Making the World Safe for Geometry*, 1981, stereoscopic collage, cibachrome prints.

Richard Shaw, *Ceramic Sculpture Coordinator*

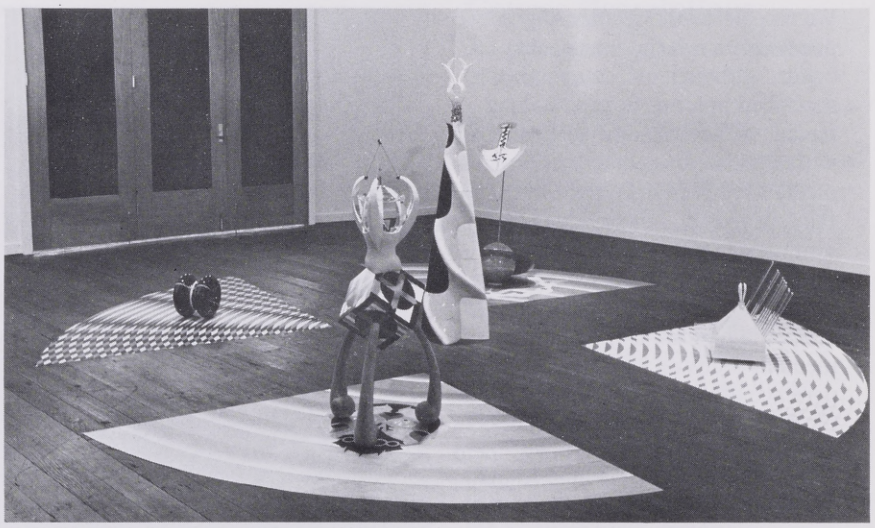
"I have been working with junk as still life, container, and sculpture since 1976. 'To the casual observer,' this work is realistic; however, it is as important to me for the object to be *trompe-l'oeil* as it is for it to look like clay. I deal with the mundane, with opposites, and with stillness. Unlike the Zen flutist who plays only to the woods, I am the saxophonist playing at the freeway."

b. California, 1941. Awards: NEA grants, 1970, 1974; UICA faculty grant, 1972. Solo exhibits: Braunstein Gallery, SF, 1981; San Jose Museum of Art, 1981; Boise Gallery of Art, 1982; Mendel Art Gallery, Canada, 1982; Greenberg Gallery, MO, 1982. Group: Oriental Nakamura Gallery, Japan, 1980; San Diego Museum of Art, 1980; *American Porcelain*, Smithsonian institute (followed by two-year tour), 1980/81; Whitney Museum of American Art, NY, and SF Museum of Modern Art, 1981/82; *Ceramic Sculpture*, Marcia Rodell Gallery, LA, 1983; Chevron Gallery, SF, 1983.

Richard Shaw, *House of Ledger*, 1981, porcelain with decal overglaze, 6″ × 13¾″ × 9″.

Redd Ekks (Robert Rasmussen)

b. Oslo, Norway, 1937. SFAI, BFA 1959; California College of Arts and Crafts, MFA 1970. Awards: NEA grant, 1981; UICA faculty grant, 1973. Solo exhibits: SFAI, 1971; UC Santa Cruz, 1972; Re:Vision Gallery, Santa Monica, 1976; Zara Gallery, SF, 1977; Joseph Chowning Gallery, SF, 1983. Group: Cal State, Fullerton, 1976; David Cole Gallery, Inverness, 1981; O.S. Gallery, Seattle, 1981; New Museum, NY, 1981; Artists' Space, NY, 1982.

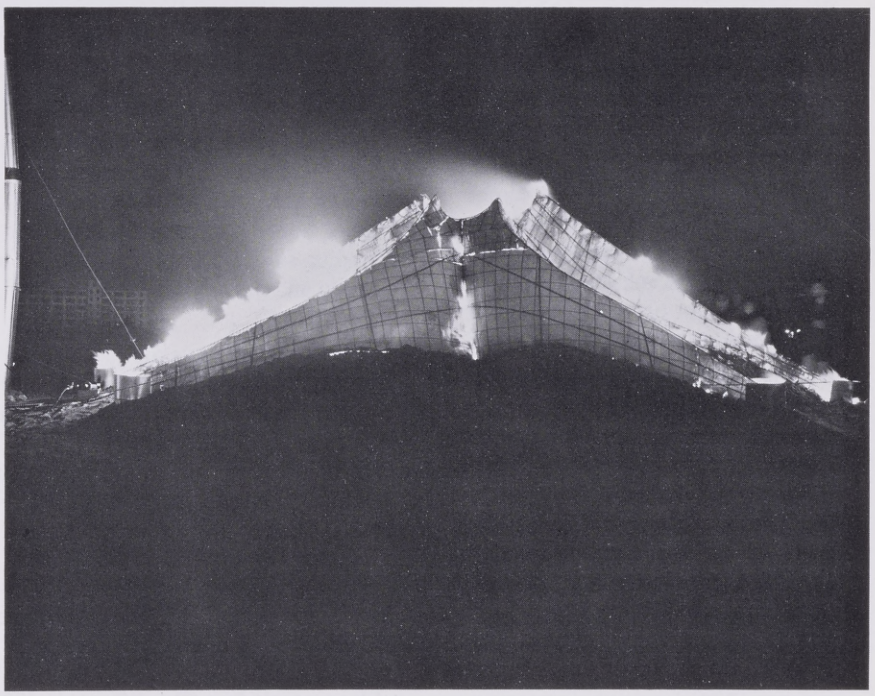


Redd Ekks (aka Bob Rassmussen), *Retnec*, 1980, metal, glass, wood, canvas, paint, ceramic, 20′ × 5′7″.

John Roloff

"For me, art as it should be practiced is a form of adventure. The unknown is a place or state to be sought, not avoided. When this is done with imagination and spirit, better art is possible."

b. Portland, OR, 1947. UC Davis, BA 1970; Cal State University, Humboldt, MA 1973. Awards: NEA grants, 1977, 1980; Guggenheim Fellowship, 1983. Solo exhibits: University of Kentucky, 1975; Lester Gallery, Inverness, CA, 1975; Hansen Fuller Goldeen Gallery, SF, 1979, 1980, 1981; Theo Portnoy Gallery, NY, 1981; SFAI, 1982. Group: SF Museum of Modern Art, 1977, 1979; University of Notre Dame, Indiana, 1979; Mount St. Mary's College, LA, 1980; Mendel Gallery, Saskatoon, Canada, 1980; Oakland Museum, 1982; SUNY, Stony Brooke, 1983.



John Roloff, *Mountain Kiln/Black Orchid* (detail: night firing, Oakland, CA), 1982, mixed-media, 60′.

Printmaking

We emphasize the relationship between printmakers and the images they create. Although our courses are described in terms of printmaking media, we are primarily concerned with artistic concepts that printmaking media have been developed to express. For that reason, our critiques and seminars give credence to technical proficiency only to the extent that such proficiency strengthens commitment to images and ideas. Our teaching methods focus on students' direct experience of the media, rather than the mechanical or quantitative process of producing editions. Our courses help to develop the personal understanding, creative insight, and critical awareness that give substance to art.

We structure our courses to help students develop and refine their creative resources, methods, and attitudes. We establish distinct technical achievement goals for each course level and use these goals to assess students' accumulation of knowledge and skills.

We evaluate our courses according to the experience our students achieve at each particular level, and we evaluate our students for both technical proficiency and artistic maturity.

We encourage students to approach instructors as advisors and we give students a choice between breadth of experience in varied media and depth of experience in a few.

Because specialized equipment and technical knowledge are essential to success in printmaking, the Department employs a full-time manager who maintains equipment, facilities, and supplies and who also instructs in and assists with their uses.

Each year, students are asked to lend work to the Department for a variety of uses, including exhibition in the departmental hallway gallery and in the annual *Spring Show*.

Each year at Commencement, the Printmaking Department presents its annual "Bronze Roller Award", with the name of that year's outstanding student engraved on a cast bronze roller.

Facilities and Equipment

The Printmaking Department occupies six studios, including two areas reserved for use by graduate students. Studios house professional equipment affording students ample opportunity to develop and practice the art of printmaking.

The Department maintains a complete darkroom system, including an 18″ × 22″ (46 cm × 56 cm) process camera with a 24″ × 32″ (61 cm × 81 cm) copy board. The eight available presses include one electric-proofing offset press with plate size, in-hand lithography ranging up to 30″ × 48″ (76 cm × 122 cm); in etching, 32″ × 52″ (81 cm × 132 cm); vacuum-frame unit for photographic work, 50″ × 62″ (127 cm × 157 cm); silkscreen table, up to 46″ × 72″ (117 cm × 183 cm).

1983/1984 Faculty

Gordon Kluge, *Chair*
Erin Goodwin
Richard Graf
Margo Humphrey
Michi Itami
Robert Johnson
Denise Shavers
Inez Storer
Larry Thomas*

*Instructor and Department Manager

Michi Itami, Printmaking faculty member, working with students.

Major Requirements

Within the over-all requirements for the BFA degree, students who major in printmaking must complete a minimum of 39 semester units in printmaking studio classes and 3 semester units in the history of printmaking.

The printmaking faculty has developed the following pattern of courses as a *suggested* guide for completion, in four years, of the 120 semester units required for the BFA degree in Printmaking.

Courses	Semester	
	1st	*2nd*
First Year		
Beginning Printmaking	3 units	3 units
Studio Breadth Requirement	3	3
Humanities: Visual Ideology A/B	3	3
Art History Survey A/B	3	3
English Composition	3	
Further Printmaking		3
	15	**15**
Second Year		
Further Printmaking	3	3
Studio Breadth Requirement	3	
History of Printmaking		3
Elective Studio	3	6
Humanities	6	3
	15	**15**
Third Year		
Further Printmaking	6	6
Elective Studio	3	6
Humanities	3	3
Elective Art History	3	
	15	**15**
Fourth Year		
Further Printmaking	6	6
Elective Studio	6	6
Humanities	3	3
	15	**15**
Total		**120**

Course Descriptions

All courses are given for 3 semester units of credit.

Beginning Printmaking

(*Note*: All beginning courses are designed to accommodate advanced students who wish to "brush up" their skills, as well as beginning students with little or no experience in the particular medium.)

PR-4 Beginning Lithography
A course intended for students with no knowledge of lithographic image-making. Exploration of the image using stone or metal plates forms the essential basis of this course. Principles of "ideas" and how best to develop them through the use of lithographic tools, materials, chemistry, and processes are covered. Emphasis is placed on students' individual point of view and its visual realizations. Techniques of photolithography and multicolor printing, as well as use of materials and how they affect the image are demonstrated. Information on general shop procedures and special techniques encourages students to expand their imagery. Critiques and general discussion are scheduled as appropriate. Students are expected to work outside class time.

PR-2 Beginning Etching
Introduction to the medium of intaglio. Through demonstration and class participation, students are encouraged to obtain a sound physical and intellectual understanding of the process in order to concentrate later on a fuller realization of their concepts through printmaking. Various methods of making plates — hard and soft ground, drypoint, mezzotint, sugar lift, aquatint and embossment — are explained and demonstrated. Demonstrations also illustrate various ways to print intaglio plates (such as relief, roll-up, rainbow roll, and multiple-plate color) preparation of photographic images for intaglio, and monoprint. Students are encouraged to experiment with varied imagery and techniques, and to contribute work in other media. Individual and group critiques are included.

PR-1 Beginning Silkscreen
The basic techniques of screen printing: monoprints, hand-cut paper and lacquer stencils, wax and glue resists, and photostencils. Building and stretching screens, as well as darkroom work with the copy camera, enlarger, and Kodalith film, are demonstrated. Instruction includes registration for multi-color printing and approaches to the printing, handling, and signing of editions. The basic emphasis is placed on students' individual direction and commitment.

PR-3 Beginning Photo-Printmaking
Foundation in the theory and practice of photo-printmaking — including lectures, demonstrations, practical darkroom and studio work, as well as individual and group discussion. *Darkroom* instruction covers use of the process camera and enlarger for production of line and half-tone exposures, as well as techniques for construction and manipulation of images. *Print studio* instruction emphasizes the practical concerns of lithography, etching, silkscreen, and relief printing.

Further Printmaking

(*Prerequisites: Successful completion of beginning courses in* at least *two different printmaking media. Students may, however, enroll in a* second *beginning class concurrently with enrollment in a further class if the analogous beginning class has already been completed.*)

PR-104 Further Lithography
More extensive exploration of lithography as a process for creative image-making. It is expected that students' ideas are sufficiently developed for the presentation of both a clear point of view and solid examples of work during individual critiques and group discussions. Use of presses, tools, and materials is refined. Preparation of portfolios and writing of the artist's statement are included.

PR-102 Further Etching
Additional growth and development of work in intaglio, with emphasis on ideas, attitudes, and images. Included are a review of basic techniques and workshops on multiple-plate color printing, relief printing, chine collé, mezzotint, monotype, and engraving. Various kinds of imagery are discussed; quality and communicative clarity of the image are emphasized. To encourage correlation between ideas in etching and those in other disciplines, students are encouraged to contribute work in painting, sculpture, photography, and other media.

PR-101 Further Silkscreen
More extensive work in screen printing, with review of basic techniques and an over-all emphasis on personal growth through individual image-making and group interaction. Primary concern is evidence of a maturing statement on the part of each student. Critiques and portfolio preparation are included.

PR-103 Further Photo-Printmaking
Technical extension of the beginning course, although the goal of the course is to go beyond technique. The primary focus is on the other important dimensions of students' art: idea and meaning. Emphasis is also placed on correlation of three essential aspects of fine-arts education: what, how, and why.

PR-40 History of Printmaking
Presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts, from 15th-century prints through contemporary examples of experimental printmaking. Works of such major figures as Durer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec, and Picasso are studied in depth. The course stresses both technique and creativity. (*Required of all majors.*)

Graduate Courses

Each semester, the Printmaking Department offers one or more graduate studio critique seminars (course # PR-200, 6 semester units), taught by regular or visiting faculty. At least once every three semesters, the Department also offers one or more theory and criticism seminars particular to the printmaking media (course # PR-295), taught by visiting artists, scholars, curators, and critics.

Teaching Assistant/Internship arrangements are coordinated for the Department by the Office of Student Affairs, with all specific assignments of students subject to confirmation by the faculty member, Department or organization involved, and by the Department Chair.

Faculty Biographies

Gordon Grant Kluge, *Chair*

"To be curious and to strive for the mark of a pro — to do one thing well. This is my personal goal and, hopefully, the goal of my students."

b. San Francisco, 1932. SFAI, MFA 1970. Solo exhibits: *Project Coal*, (performance) University of Northern Iowa, 1972; Shirley Cerf Gallery, SF, 1980. Group: Whitney Museum of American Art, NY; MH de Young Memorial Museum, SF; Butler Museum of American Art. Director, Bear Press, SF.

Erin Goodwin

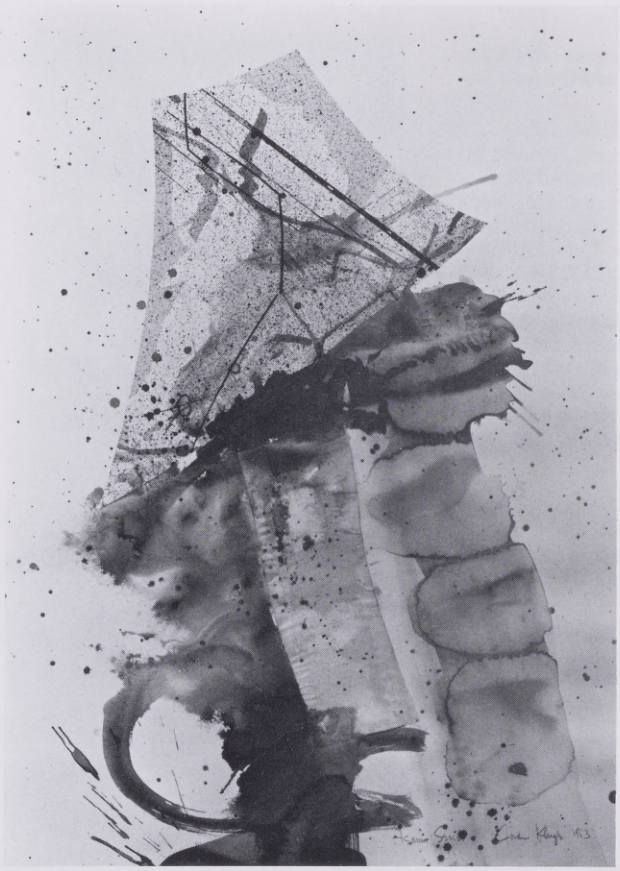
"Education is like a soccer ball: highly inflated. But art is like the game of soccer: full of subtleties."

b. Seattle, WA, 1941. San Jose State College, BA 1966; San Jose State University, MA 1972. Solo exhibits: San Jose City College Gallery, 1977; Museum Services Gallery, CA, 1980; Jehu Gallery, SF, 1980; Harrison Paul Gallery, San Jose, 1981; San Jose Museum of Art, 1982. Group: Gallery One, San Jose State University, 1981; A.I.R. Gallery, NY, 1981, 1982; Triton Museum, CA, 1982; Palace of Fine Arts, SF, 1982.

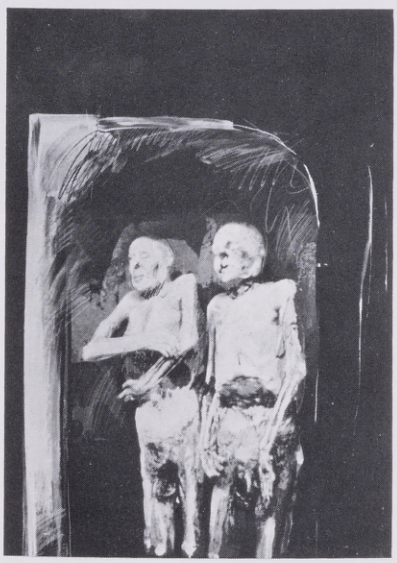
Richard Graf

"Teaching art has certain parallels to making art; both seem to be a process of search and discovery. The goal is to continue to grow, to learn, to expand our awareness of ourselves and the inverse."

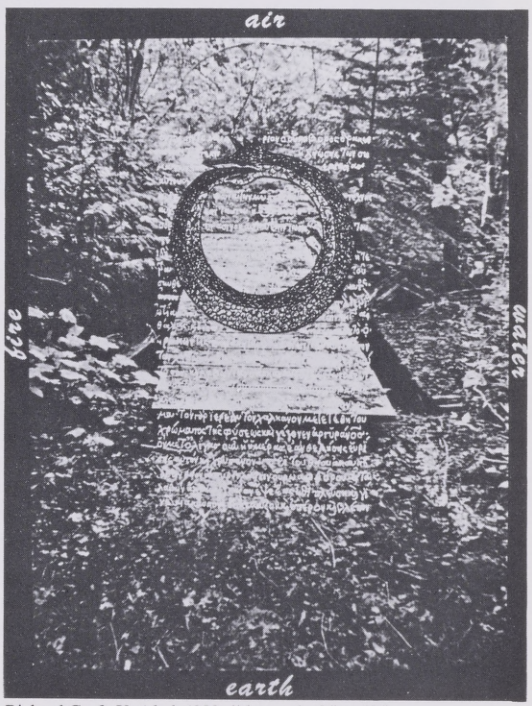
b. Milwaukee, WI, 1929. California College of Arts and Crafts, BFA 1957, MFA 1958. Solo exhibits: SF Museum of Modern Art, 1959, 1962, 1964; California Palace of the Legion of Honor, SF, 1965; Richmond Art Center, 1967, 1980. Group: UC Riverside, 1974; Palaspina Printmaker's Gallery of Vancouver, 1975; Printmaker's Council Gallery, London and Glasgow, 1975; World Print Gallery, SF, 1982; Belca House, Kyoto, 1982; SF Museum of Modern Art, 1983.



Gordon Kluge, *Asama Series*, 1983, lithograph/mixed-media on paper, 40½″ × 31½″.



Erin Goodwin, *Series: Mummies of Guanajuato*, mixed-media on BFK, 41¾″ × 29½″.



Richard Graf, *Untitled*, 1982, lithograph, 8″ × 10″.

Margo Humphrey

"The work reflects the experience redefined, hopefully with some newly added visual perspective."

b. Oakland, CA, 1942. California College of Arts and Crafts, BFA 1972; Stanford University, MFA 1974. Awards: Ford Foundation Fellowship, 1980/81; James D. Phelan Award, 1983. Solo exhibits: Chabot College Art Gallery, Hayward, CA, 1975; Cabrillo College, Aptos, CA, 1975; Memorial Union Art Gallery, UC Davis, 1976. Group: *Sixth British International Print Biennale*, Bradford, 1979; Howard University, Washington, D.C., 1980; Institute of Contemporary Art, Virginia Museum, Richmond, 1980; SF Museum of Modern Art, 1980; *Recent Tamarind Lithographs*, University of New Mexico Art Museum, Albuquerque, 1981; UC Santa Cruz, 1983.

Michi Itami

"'Snow piled in a silver bowl.' One hopes and aspires to transcend the power of speech and the workings of the mind through the magic of one's art."

b. Los Angeles, CA, 1938. UCLA, BA 1959; UC Berkeley, MA 1971. Awards: NEA grant, 1981. Solo exhibits: Soker-Kaseman Gallery, SF, 1978, 1980, 1983; Reese Bullen Gallery, CA, 1981; Beni Gallery, Kyoto, 1979, 1980, 1982; Miyazaki Gallery, Osaka, 1980, 1982. Group: Impressions Workshop Gallery, Boston, 1977; Stephen Wirtz Gallery, SF, 1978; SF Museum of Modern Art, 1978, 1983; Oakland Museum, 1981; Bluxome Gallery, SF, 1983; Soker-Kaseman Gallery, SF, 1983.

Robert Johnson

"Seeing and learning about great prints is meant not to intimidate, but to give students a sense of the flow of history, so that their own creativity may be inspired by what came before."

b. Jersey City, NJ, 1948. McGill University, BA 1972; Institute of Fine Arts, NY, 1972/73. Awards: NEA Museum Professional Fellowship, 1975. Curator, Achenbach Foundation for the Graphic Arts, SF, 1975 to present; NEA panelist, 1975, 1976; Trustee Member, Print Council of America, 1975-83. Author: *American Prints 1879-1950*, University of Chicago Press, 1976.

Margo Humphrey, *Pulling Your Own Strings*, 1981, color lithograph, 22″ × 30″.

Michi Itami, *Manten III*, 1983, monotype, 25″ × 37″.

Denise R. Shavers

"Without the power and uniqueness of the individual, nothing truly good can be possible."

b. 1954. Long Island University, Greenvale, BFA 1977, MFA 1979. Group exhibits: Hillwood Commons Gallery, Greenvale, NY, 1979; *Emerging Artists*, Drawing Center, NY, 1980; *New Drawing America*, Drawing Center, NY, 1982.

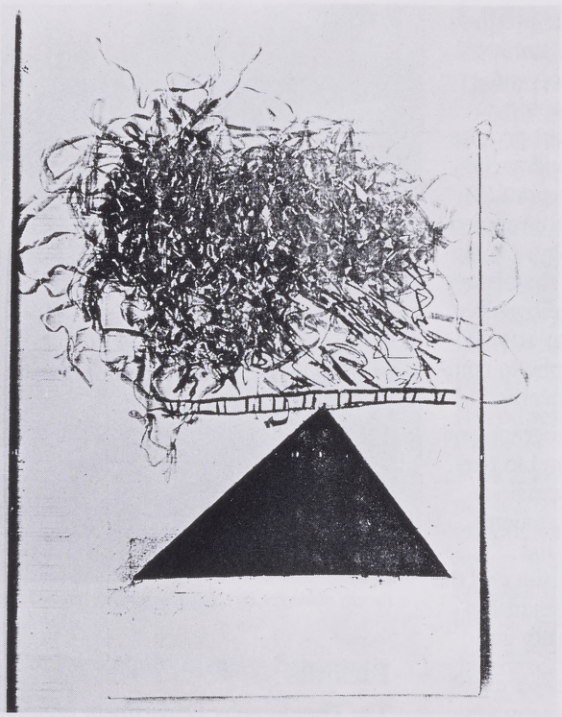
Inez Storer

(see *Painting Department*.)

Larry Thomas

"To push beyond the obvious, to investigate and attempt to understand that realm beyond the apparent is an adventure I find exciting and rewarding."

b. Memphis, TN, 1943. Memphis Academy of Arts, BFA 1966; SFAI, MFA 1979. Awards: NEA grant, 1980. Solo exhibits: Jehu-Wong, SF, 1980, 1982. Group: SFAI, 1979, 1983; Jehu-Wong, SF, 1981; UC Davis, 1981; Sonoma State University, Rohnert Park, 1982; *Recent Acquisitions*, Achenbach Foundation for the Graphic Arts, California Palace of the Legion of Honor, SF, 1983.



Denise Shavers, *Untitled*, 1982, color xerox, 8″ × 10″.

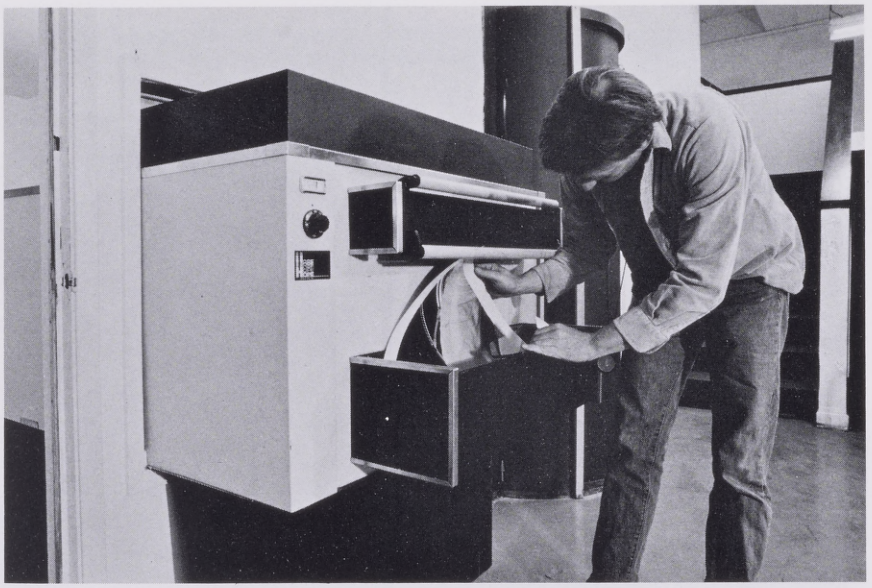
Larry Thomas, *Soul Trap II*, 1983, charcoal on paper, 93″ × 90″.

Photography

Our four-year undergraduate program in photography as a fine art stresses: (1) the unique communication and design skills of the photographic medium as it relates to the art process and to personal, political, and social methods of symbolic expression; (2) the achievement of technical proficiency in the craft of photography; (3) the analysis and explanation of the history of photography; (4) the relationship of photography to all other fine arts; (5) the application of photography to commercial and journalistic concerns.

We require students to photograph and print their work regularly and to participate in critiques and discussions with instructors and fellow students, because we know that both the development of personal vision *and* the practice of competent craftsmanship must be pursued with intensity and passion. Both are essential for visual fluency.

The maturity of the working photographer is dependent upon imagination, energy, discipline, and involvement. To encourage students' artistic and technical growth, our faculty reflects diverse experience and talent in traditional, contemporary, and avant-garde approaches to the medium. The Photography Department administers the Stillights Gallery, which exhibits photographs by students, faculty, and visiting artists on a rotating basis throughout the academic year. Exhibitions are juried and curated by students, and funded by the SFAI Student Senate. In addition to participating in the Visiting Artists Program, the Department hosts visits by guest photographers of regional and national reputation, as well as offering symposium subjects of current concern in the medium. In addition to regular summer classes, the Department sponsors the 10-week *SFAI Summer Photo Lecture Series*, which brings noted photographers to the Art Institute to present and discuss their work. Complementing this summer lecture series are summer weekend workshops drawing upon the varied talents of major California photographers.



Faculty member Larry Sultan examining finished print from the Photography Department's new color processor.

Facilities

The Photography Department provides individual and group darkroom facilities for developing, enlarging, and printing black & white and color photography from 35mm to 8 × 10. Facilities are accessible to students seven days a week and after hours by special arrangement. With the exception of film developer, chemistry for black & white photography is provided by the Department. Also provided is a limited selection of chemistry for color photography.

1983/1984 Faculty

Jack Fulton, *Chair*
Harry Bowers *
Ellen Brooks
Jerry Burchard
John Collier
Linda Connor
Pirkle Jones
Reagan Louie
Larry Sultan
Henry Wessel
Joanne Connelly, *Department Manager*

* Summer Session, 1983.

Major Requirements

Within the over-all requirements for the BFA degree, students who major in photography must complete a minimum of 39 semester units of photography studio courses and 3 units in *History of Photography*. The Photography faculty has developed the following pattern of courses as a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in photography.

Course Requirements	Semester	
	1st	*2nd*
First Year		
Beginning Photography A/B	3 units	3 units
Studio Breadth Requirement	3	3
Intermediate Photography	—	3
English Composition	3	—
Humanities: *Visual Ideology A/B*	3	3
Art History Survey A/B	3	3
	15	**15**
Second Year		
Intermediate Photography	3	6
Studio Breadth Requirement	3	—
Elective Art History	3	—
History of Photography	—	3
Studio Electives	3	3
Humanities	3	3
	15	**15**
Third Year		
Intermediate Photography	3	—
Further Photography	—	6
Studio Electives	6	6
Humanities	6	3
	15	**15**
Fourth Year		
Further Photography	6	6
Studio Electives	6	6
Humanities	3	3
	15	**15**
Total		**120**

Course Descriptions

Required Program

The required program in photography consists of the following classes, which students should plan to complete by the end of the fifth semester. All courses are given for three semester units of credit, except where specified otherwise. First-year classes consist of Beginning Photography 1A and B and — in the second semester — *one* of the intermediate classes listed below.

PH-1A/B Beginning Photography: Introduction to Black & White and Color

First semester. Basic technical aspects of photography in relation to its esthetic development. The course covers selected photographic formats, types of film, developers, papers, and toners. Some materials are provided.

Second semester. A course designed to foster coherent self-expression in photography through involvement with technical problems. Major topics include further study of black & white techniques — liquid emulsions, silver plating, cyanotype, van dyke print, solarization, posterization, the tone line, infrared, and orthochromatic film; work with the color transparency toward its presentation in sequence and the cibachrome print; and critical examination of single-image, stereo, diptych, triptych, panorama, and sequence prints, as well as written narrative and hand-coloring.

Note: Students who believe they are sufficiently qualified by experience to request a waiver of the *Beginning Photography 1A/B* requirement may do so by requesting a written test of the course content of *1A* and by presenting a portfolio of five prints of their own work which demonstrate their competence in the craft. In addition, they are required to make a print from a master negative provided by the Department. An interview with the faculty is then arranged to determine whether one or both of the Beginning courses can be waived.

Intermediate classes are taught by both regular and guest faculty. No one class will always have the same faculty member each semester. Each class will be influenced by the person teaching it, even though it has a specific syllabus of material to be covered. We believe a variety of opinions and methods on the part of individual instructors is necessary to enliven our curriculum and challenge both students and their teachers. An indication of each instructor's point of view toward photography is given by the faculty statements, biographies, and images presented.

Intermediate Photography

PH-40 History of Photography
Evolution of the theory and practice of the photograph. This is a lecture course that surveys the practitioners and movements of the art of photography during its short, yet revolutionary history. The cultural context of its invention and technical development is also discussed. Readings, papers, and presentations are required.

PH-50 *Understanding Photographs*
An intensive investigation of specific characteristics and problems of both the single image and a body of photographs. This is a broad inquiry to find out what truth pictures hold, what these truths are in relation to reality, and whose realities they are. Is it good? Is it art? What are the determining factors? Many types of photographic uses, attitudes, and expressions are covered by examples of both prints and slides.

PH-51 *Visual Communication*
Exploration of the significance of individual experiences and their photographic expression. The class is taught directly from students' work; assignments, presentations, and discussions are designed to assist each student in discovering what he or she has to communicate with regard to value, beliefs, and feelings. As part of this experience, students produce projects relating still photography to the sequential images of narrative, carried through in book layout and design.

PH-52 *Studio*
Relationship of the professional artist to the business of the art world: tactics of contemporary art photography. The nude, the environmental set-up vs. the studio still-life, and portraiture are emphasized. Visits to working studios and galleries, as well as interviews with teachers, curators, and critics are included. Administration and curatorial responsibility for the Stillights Gallery is also part of the class.

PH-53 *Large Format and Fine Print*
A two-part course. The first half is devoted to the study and use of the view camera (cameras are available for students enrolled in the class) in order to learn and understand the mechanics of its operation. Specific subject assignments are given so that students produce a required portfolio of approximately 18 images. The second half of the class concerns the fine black & white print; students continue to work with the large format. An additional portfolio of 18 prints from the area of students' personal interests is required.

PH-54 *Color*
Introduction to basic color theory and materials for printing the negative and positive transparency. Emphasis and practice is on negative printing, with demonstrations given of the two types of prints from positives: Cibachrome and Kodak Type R. Assignments and the history of color photography serve to develop vocabulary used in critiquing student progress and ideas in color photography. Lab work and attendance at demonstrations are crucial to progress in this class.

Advanced Photography

Advanced courses are normally taken during the last three semesters of the undergraduate program. Students may choose any combination they wish. Courses included in this group during 1983/1984 were:

PH-101 ***The Landscape***
Exploration of the environment and artistic and philosophical ideas (historical and contemporary) that have shaped our social relationship to the earth we live on. The course treats many types of photographs concerned with the land —traditional, social landscapes, nature, personal territories, and manipulated images. Several week-end field trips are included.

PH-102 ***Advanced Portfolio/Projects***
(Prerequisite: admission by proposal and portfolio only.)
Designed for advanced students, to facilitate production of an in-depth body of work and its final form — exhibition/installation, handmade book, etc. Working methods, sequence, and editing possibilities, as well as presentation, are discussed. Students are expected to work on and commit themselves to a project of their choosing to be developed throughout the semester.

PH-103 ***Nature with the Large Format***
This course will concentrate more on "nature" itself rather than the large format camera. Students working with any format may take this class. Everyone in the class will work with the large camera and produce work, but only for those who are so inclined, will a final presentation be required using large negatives.

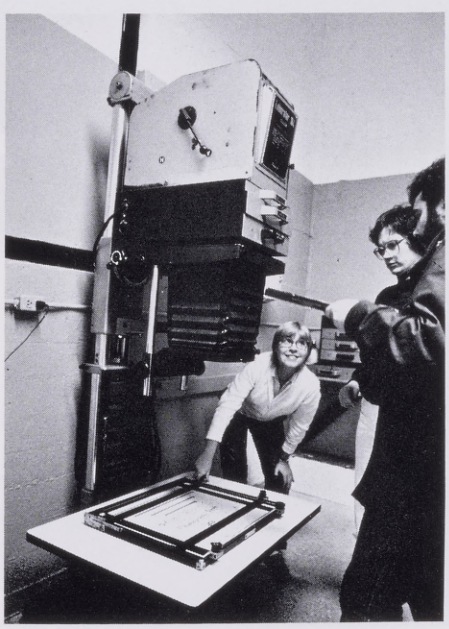
It is essential for a professional photographer to have knowledge and full command of the view camera. Throughout the history of photography the camera has been used to view aspects of both natural *and* human nature. This "true camera's" ability to render detail not necessarily seen by the human eye, enhances the relationships created by the photographer.

The goal of the photographic print is to make these relationships strong and expressive statements of the individual photographer's feelings, understanding, and concerns. Therefore, much emphasis and instruction will be given to produce an eloquent print, rich with tonal variation and consistency. Even though technique is certainly discussed, a photographer's final work is a combination of knowledge and interest in technique and creative spirit.

Graduate Courses

Each semester, the Photography Department offers two graduate studio critique seminars (course #PH-200, 6 semester units), taught by regular or visiting faculty. The Department also offers, each semester, a theory and criticism seminar (course #PH-295, 3 semester units) centered on contemporary issues in photography, team taught by the faculty.

Teaching Assistant/Internship arrangements are coordinated for the Department by the Office of Student Affairs, with all specific assignments of students subject to confirmation by the faculty member, Department or organization involved, and by the Department Chair.



Faculty Biographies

Jack Fulton, *Chair*

"Photography is a two-edged knife, a two-sided mirror that depicts both what and how one sees. To make expressive statements using photography, artists must first have respect for what they attempt to show, yet be eclectic with their curiosity; to be both pragmatic and somewhat iconoclastic in their approach to material."

b. San Francisco, CA, 1939. Self-taught. Awards: NEA Fellowship, 1980/81; NEA Book Publishing Grant, 1980. Solo exhibits: Sacramento State College, 1967; MH de Young Memorial Museum, SF, 1968; Floating Foundation, NY, 1973; E.B. Crocker Art Gallery, Sacramento, 1975; *Jack Fulton: Puns and Anagrammatic Photography*, SF Museum of Modern Art, 1979. Group: Santa Barbara Museum of Art, 1979; SF Museum of Modern Art, 1980; ICA Gallery, London, 1981; Northlight Gallery, Tempe, 1981; Denver, 1982.

Harry Bowers

UC Berkeley, BS 1964; SFAI, MFA 1974. NEA grants, 1978, 1980. Selected exhibits: Fuller Goldeen Gallery, SF; Australian Centre for Photography, Paddington; Optica Gallery, Montreal; SF Museum of Modern Art; University of Wisconsin, Oshkosh.

Ellen Brooks

b. Los Angeles, CA, 1946. UCLA, BA 1968, MA 1971. Awards: Grant at International Institute of Experimental Printmaking and Papermaking, Santa Cruz; James D. Phelan Award, 1971; NEA grants, 1974, 1976, 1979. Solo exhibits: N.A.M.E. Gallery, Chicago, 1978; Barbara Gladstone Gallery, NY, 1980; Gallery T'Zenster, Rotterdam, 1982; George Eastman House, Rochester, NY, 1982; Museum of Art, Rhode Island School of Design, Providence, 1982.

Jerry Burchard

"Talent is a symptom of a great spirit. To deal with it, to help shape it without distortion or fracture, one must plant the seed of self-discipline and tend it with uncommon dedication. Making art is a serious business."

b. Rochester, NY, 1931. California School of Fine Arts (SFAI), BFA 1960. Awards: NEA Fellowship, 1976, 1978; NEA Survey Grant, 1979. Solo exhibits: American Gallery, SF, 1975; Center of the Eye, Sun Valley, 1976; Corcoran Gallery, Washington, D.C., 1978; Jehu Gallery, SF, 1979. Group: Some North Beach Photographers, Camerawork, SF, 1976; SF Museum of Modern Art, 1979; University of Calgary, Alberta, 1979; *The Secret Picture Show*, Jehu Gallery, SF, 1980.

Jack Fulton, *Solo @ Mono*, 1983, gelatin-silver print and mixed-media, 11″ × 14″.

Jerry Burchard, *Washington Square*, 1977, gelatin-silver print, 13½″ × 19¼″.

John Collier

"In my teaching, I strive to facilitate development of a revolutionary photographic art form, an art distilled from this day in history and from our struggles for survival in this chemical and technological age."

b. 1913. Studied: California School of Fine Arts (SFAI), 1930s; honorary doctorate of fine arts, SFAI. Awards: Andean Institute; Guggenheim Fellowship; Werner Gren Foundation; Carnegie Corporation/Spencer Foundation. Selected exhibits: Focus Gallery, SF; *Exploring Society Photographically*, Northwestern University, 1981, and SFAI, 1982. Publication: *The Awakening Valley*, 1949; *Visual Anthropology: Photography as a Research Method*, 1967. Film, *Eskimo Education*. Currently Professor of Anthropology, San Francisco State University.

John Collier, *Nova Scotia*, 1952, gelatin-silver print, 10″ × 13″.

Linda Connor

"I am intrigued with the potential of photography as a medium for insight and guide to a reflective philosophy. A process that investigates and informs the internal as well as the external world."

b. New York NY, 1944. Rhode Island School of Design, BFA 1976; Institute of Design, Chicago, MS 1969. Awards: NEA grant, 1976; Guggenheim Fellowship, 1979/80. Solo Exhibits: MH de Young Memorial Museum, SF, 1977; LAICA, 1979; Light Gallery, 1973, 1978, 1981; Center for Creative Photography, University of Arizona; Corcoran Gallery, Washington, DC, 1982; University of Oregon, Eugene, 1983. Group: Baltimore Museum, 1975; MIT, Cambridge, 1977; Museum of Modern Art, NY, 1978; American Photographers and the National Parks, 1981; Arboretum, University of Colorado, Denver.

Linda Connor, *Independent Tree, Utah*, 1982, gelatin-silver print. 7½″ × 9½″.

Pirkle Jones

"Photography, a multifaceted medium, is the most potent, direct, stimulating expression of our time. It has not been utilized to its maximum potential. More work needs to be done in the field of exploring communication through photography — what the photograph appears to be and what is its meaning."

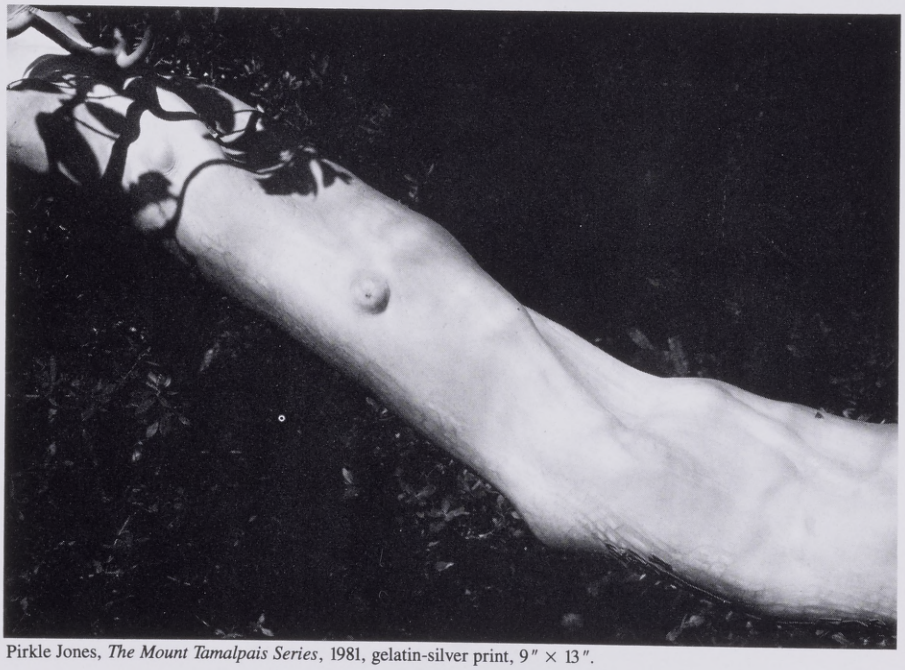
b. Shreveport, LA, 1914. California School of Fine Arts (SFAI), BFA 1949. Awards: National Urban League, 1961; NEA grant, 1979; San Francisco Arts Commission, 1983. Selected exhibits: Focus Gallery, 1980; Friends of Photography, Carmel, 1980; SFAI, 1980, 1981, 1983; SF Museum of Modern Art, 1980, 1982; The Richmond Art Center, 1981; Bank of America World Headquarters, SF, 1983. Photographic essays: *Death of a Valley* (with Dorothea Lange), 1960; *The Story of a Winery* (with Ansel Adams), 1963; *Walnut Grove: Portrait of a Town* (with Ruth-Marion Baruch), 1964; *A Photographic Essay on the Black Panthers* (with Ruth-Marion Baruch), 1968.

Reagan Louie

"The teaching of art has to be, above all, an activity that validates, beyond art myths, a person's need to be an artist; in essence, to be free and autonomous. I do this by teaching photographic techniques and by generating validation for students to do their own authentic work."

b. San Francisco, CA, 1951. UCLA, BA 1973; Yale University, MFA 1975. Awards: California Arts Council Special Projects Grant, 1976; NEA Photographer's Fellowship, 1978; NEA Photo-Survey Grant, 1979.

Reagan Louie, *Toishan China*, 1981, 35mm slide.



Pirkle Jones, *The Mount Tamalpais Series*, 1981, gelatin-silver print, 9″ × 13″.

Larry Sultan

"I embrace photography as a broad system of communication. Consequently, my use of photographic tools, strategies, and roles seems continually to change: I make non-commercial billboards for non-existent products, other times I am a family chronicler, News-behind-the-news editor, navigator, and diver."

b. New York, NY, 1946. UCLA, BA 1968; SFAI, MFA 1978. Awards: NEA grants, 1976, 1977, 1980; California Arts Council, 1978; Polaroid Foundation, 1982; Guggenheim Fellowship, 1983. Solo exhibits: Fogg Museum, MA, 1978; Chicago Museum of Contemporary Art, 1979; SF Museum of Modern Art, 1982; University of Colorado Art Gallery, 1982; University Art Museum, Berkeley, 1983; Film in the Cities, St. Paul, 1983. Group: Santa Barbara Museum of Art, 1980; SF Museum of Modern Art, 1980; George Eastman House, NY, 1980; Corcoran Gallery, Washington, D.C., 1982; Seibu Museum of Art, Tokyo, 1982; University of Hawaii, 1983; Paris Biennale, 1983.

Henry Wessel, Jr.

"My primary function as a teacher is to encourage a disciplined, energetic working attitude that openly embraces students' instinctual and intellectual potentials. Concurrent with this approach is a basic heuristic attitude, encouraging students to investigate and discover."

b. Teaneck, NJ, 1942. Pennsylvania State University, BA 1966; SUNY, Buffalo, MFA 1972. Awards: Guggenheim Fellowships, 1971, 1979; NEA grants, 1975, 1977, 1979. Solo exhibits: Museum of Modern Art, NY, 1973; Fraenkel Gallery, SF, 1981; Charles Cowles Gallery, NY, 1981. Group: Museum of Modern Art, NY, SF Museum of Modern Art, National Gallery of Canada, George Eastman House, Rochester; Pasadena Art Museum; Phoenix Art Museum. Publications: *Vision and Expression*, Horizon, 1968; *Looking at Photographs*, MOMA, 1973; *Landscape*, MOMA Calendar, 1972; *On Time*, MOMA Calendar, 1975; *Snapshot*, Aperture, 1974; *Mirrors and Windows*, MOMA, 1978; *American Landscape*, MOMA, 1982.

Henry Wessel, Jr., *Nevada*, 1977, gelatin-silver print, 10″ × 15″.

Larry Sultan with Mike Mandel, *Your're So Easily Influenced*, 1983, billboard, 9′ × 23′.

Filmmaking

The College of the Art Institute is a school of fine arts, and the Filmmaking Department takes its place in that school as a department devoted to teaching, making and showing films as one of the most important media for fine art in the 20th century. By film as as fine art, we mean film which places the expressive intent of its maker first, film for which the artist takes full responsibility for purpose, aesthetic and realization. For that reason, we have built our courses around the making of film as a medium for artists; we have chosen our faculty for their significance and achievement as artist-teachers; and we have provided and maintained our facilities as a resource for artists in the struggle for realization of their vision. In this regard, one of our faculty said once, "I function as an artist who happens to use film instead of paint and canvas. . .and because I function as an artist, I know that technique is at the service of vision. I tell my students, when you show us your vision, we'll help you with the technique to realize it."

The following describes our physical and technical resources, our curriculum which has been structured to orient the student to film as a fine art, describes our courses, and gives an image from, a statement by, and a bio of each of our faculty.

Personal filmmaking in Studio 8.

Facilities and Equipment

The Department has complete facilities for shooting and editing in super-8 and 16mm, sound (including sync) or silent. Production facilities include: two studios with portable studio lights; two animation stands with compound tables, pantograph, and over-under lighting (one stand with a tracking camera mount and rotoscope capability). Check-out equipment includes super-8 and 16mm cameras including an Eclair NPR for undergraduates, and an Eclair ACL for graduates, tape recorders, microphones, tripods, tape-editing decks, lights, and light meters. The Department also has a 16mm, high-speed camera (over 12,000 fps), drawing tables, and titler. Post-production facilities include a sound mixing and recording studio with capabilities for transferring, resolving, equalizing, mixing, and recording in ¼" reel-to-reel, cassette, and 16mm fullcoat; a sound tape editing room with 8-channel capability for mixing and re-recording, cassette deck, turntable, DBX noise reduction system, graphic equalizer, and portable synthesizer; and two JK optical printers with super-8 and 16mm capabilities.

In addition to a film editing room with tables, trim bins, splicers, viewers, rewinds, and sync gangs, five editing tables are available, a super-8 4-place MKM, a super-8/16mm 6-plate KEM Rapid, a 16mm 6-plate Showcron, a 16mm 6-plate Moviola, and, for graduate student use, a 16mm 8-plate KEM Universal. Equipment is available for student use; studios are available on a 24-hour basis. All students are required to be instructed and tested in the use of equipment and studios before they may be booked. To alleviate some of the demand on equipment and to avoid delays in production, students are strongly encouraged to have their own camera.

1983/1984 Faculty

Phil Greene, *Chair*
Simon Edery
Larry Jordan
George Kuchar
Janis Crystal Lipzin
Don Lloyd
Gunvor Nelson
Roy Ramsing
Tony Sinden
Al Wong

Undergraduate film production using graduate help.

Major Requirements

Within the over-all requirements for the BFA degree, students who major in Filmmaking must complete a minimum of 39 semester units of filmmaking studio classes including at least 3 semester units of the Undergraduate Seminar, and 3 semester units of the Film History/Theory Seminar, and 3 semester units of the Final Review Seminar.

The Filmmaking faculty has developed the following pattern of courses as a suggested guide for completion, in four years, of the 120 units required for the BFA degree in Filmmaking.

Course Requirements	Semester	
	1st	*2nd*
First Year		
First Year Filmmaking	3 units	3 units
Studio Breadth Requirement	3	6
English Composition	3	—
Humanities: *Visual Ideology A/B*	3	3
Art History Survey A/B	3	3
	15	**15**
Second Year		
Further Filmmaking	6	6
Elective Studio	3	3
Elective Art History	3	3
Humanities	3	3
	15	**15**
Third Year		
Undergraduate Seminar	3	—
Advanced Film History/ Theory Seminar	—	3
Further Filmmaking	3	3
Studio Electives	6	6
Humanities	3	3
	15	**15**
Fourth Year		
Further Filmmaking	3	3
Studio Electives	6	6
Final Review Seminar	—	3
Humanities	6	3
	15	**15**
Total		**120**

Course Descriptions

All courses are given for three semester units of credit.

FI-1 A/B The First Year Filmmaking Course

It is our goal in this two-semester course to introduce you, the student, to the essential skills, attitudes and aesthetic background of the artist-filmmaker today. First Year Film is designed to begin that introduction by immersing you in three equally necessary and sometimes seemingly equally disparate realms of essential activity/knowledge: the act of making a first film to project your vision, the historical background of film as art as context for your own vision of film art, and the basic skills in the handling of equipment necessary for the realization of your vision at this initial state. The class meets two mornings per week with a film artist-teacher so that students may work on and critique film projects while viewing and discussing major works in the history of film. This one year course is planned as a complete foundation experience in the art of the creation of fine art film, and so the student will work with the same instructor for both semesters. Graduate Teaching Assistants will provide individual hands-on instruction in pertinent equipment for first year students.

(The remainder of the first year student's curriculum consists of the studio breadth requirement, the Humanities foundation course (Visual Ideology), English Composition, and the Art History Survey. Thus, the first year student is both heavily and immediately immersed in creating fine art film and learning its historical background, as well as sharing the basic courses in the visual arts, Humanities and art history which provide the studio art base and the intellectual foundation in art and culture common to all students at the Art Institute.)

FI-100 Further Courses in Filmmaking

(Prerequisite to all Further courses in Film are 6 units First Year Film or the permission of the instructor.)

We have planned these courses around the essential interaction between the artist-teacher and the individual student. We have selected our artist-teachers to represent in their lives and work most of the major currents in fine art film as practised today, and we encourage our students to enroll in classes and tutorials with those artist-teachers according to our students' interest in exploring one or another of these currents as they apply to their own developing vision. Because each artist-teacher teaches out of the wealth and individuality of his/her own experience as a film artist, each will structure the course and select the content differently with the goal of conveying to the student the opinion and information, the insight and inspiration which the artist-teacher considers to be appropriate to the student's needs and state of development.

Because our faculty are teaching out of their experience and interests at any given time, some will offer a direct, one to one relationship between themselves, their work and their vision of film art, and the individual student and his/her work and vision of the art of film, while others will sometimes offer courses centered around a specific aspect or possibility in film, such as "animation," "documentary", or "extended forms" (exploring the creative interface between film and other visual arts media).

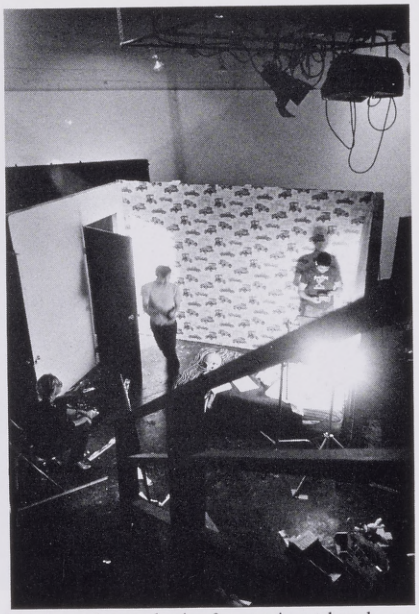
In order to help the student decide which faculty member would be appropriate for him or her at any given time, we have given in this catalog an image, a brief statement and a biography of each of our faculty. Further, the chair or other representative of the department will be present at registration in order to assist the student in the selection of faculty most appropriate to his or her goals in film at that time.

FI-120 Tutorials

Tutorial classes provide students a one-semester period of intensive work on a one-to-one basis with the artist/instructor. The classic tutorial relationship is specifically planned for individual guidance and advice on individual projects, and may concern all phases of filmmaking — exploring direction, idea, script, editing, etc. — to help students achieve clarity of self-expression. Each limited to 10 students, tutorials may meet as a group once or twice to share goals and progress; otherwise, students make individual appointments with the instructor.

Courses in Film History and Analysis

Because our program is based on the central fact of the creation of films as art, our students will generally find it important to maintain a working relationship with one or more of our faculty of film artists throughout their second through fourth years. However, a searching, critical/theoretical dialogue, centered on broad and specific aesthetic, philosophical, social and cultural concerns relevant to the film artist, is as important in the late 20th century as it was during the founding of experimental film in the early 20th century. Therefore, we require of each student at least one semester's participation in the Advanced Film History/Theory Seminar (#FI-140), wherein verbalization, idea and critique are centered on film made by major, historical film artists, plus at least one semester in the Undergraduate Seminar (#FI-150), wherein verbalization, idea and critique are centered on film by students in the seminar. The Undergraduate Seminar will be team taught by various film faculty and guests.



Lighting and set evaluation for experimental work.

FI-190 The Final Review Seminar

Because our program is based upon the creation of film as art, and because creation involves the created object as final test and confirmation of authenticity, each of our students is required to apply to and be admitted to the Final Review Seminar, and in the Seminar to make a public presentation during the final semester of his/her senior year. The purpose of the presentation is to make a contribution to and a statement about the continual evolution of the state of film as art; faculty and students will be present to discuss the work in relation to their understanding of the state of film as fine art today. In order to qualify for the Final Review Seminar, students must apply during their low senior semester for admission to the review for their high senior semester. A Film faculty committee will review all applicants and will determine which students will be admitted to the Final Review Seminar. The Seminar will be led by three faculty members who may change each semester. The entire Final Review Seminar faculty for the year will be announced during the Spring semester of the previous academic year.

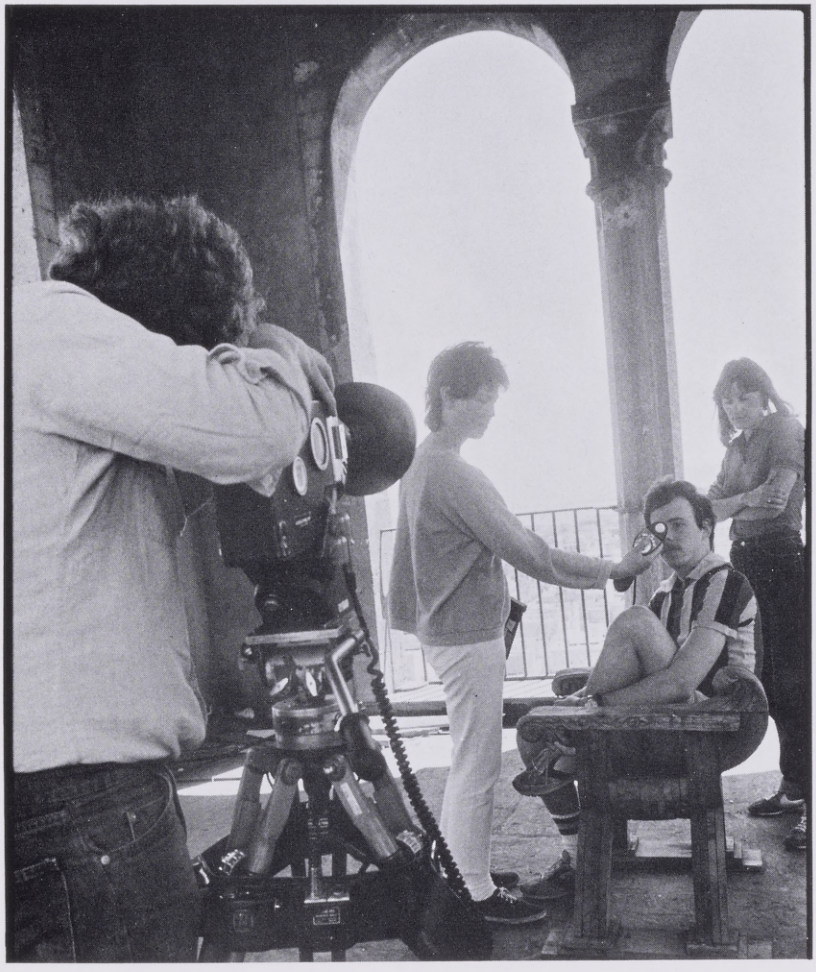
Specialized Technical Workshops

We know that our students will want to continue to increase their technical resources at the service of their vision as film-artists throughout their period of study here at the Institute, and so we have arranged that members of both our faculty and our technical staff will offer regular workshops in advanced areas of their expertise as these are of interest and use to students.

During the course of a year, these workshops can be expected to deal with a wide variety of technical subjects. Necessary fees for these workshops are included as part of the general facilities fee charged on a per course basis to all students enrolled in other than Beginning Film and Film History for non-majors.

FI-40 Film History for Non-majors

We know that the world of fine art film is an integral part of the world of the fine arts in the late 20th century, and we believe that a working knowledge of the major films, artists, and traditions of fine art film is of essential value to artists working in any of the visual media today. For that reason, we offer a special Film History for non-film majors. Although this class is planned for non-majors, it is open to film majors who may take it for elective art history credit.



Visiting Faculty

The world of fine art film is filled with many artists of many different kinds. No faculty can effectively represent this diversity over an extended period of time, and so, in addition to our regular faculty (listed below as it was in 1983-84), we have at least one, half to full time visiting faculty member each semester.

Graduate Courses

Each semester, the Filmmaking Department offers at least one graduate studio critique seminar (course # FI-200, 6 semester units) taught by regular or visiting faculty. In addition, the Department offers, at least once each year, a theory and criticism seminar (course #FI-295, 3 semester units) centered on contemporary issues in filmmaking, taught by visiting artists, critics, scholars, and curators.

Teaching Assistant/Internship arrangements are coordinated for the Department by the Office of Student Affairs, with all specific assignments of students subject to confirmation by the faculty member, Department or organization involved, and by the Department Chair.

Faculty Biographies

Phil Greene, *Chair*

"The sharing of life with honesty, passion, and insight has been central to me in the documentary mode. The extension of that is crucial. Film as personal art is the essence. Beauty of image and truth is the core."

b. Berkeley, 1927. Trinity College, Hartford, BS; SFAI, BFA 1959. Awards: San Francisco International Film Festival, 1967; CINE Award, 1969, 1973. Cameraperson, producer, director, editor, and writer for KQED Film Unit, 1961-73. More than 150 documentaries including: *USA Poetry* (series, NET); *Love You Madly* (special, NET); *The Writer in America* (series, NEA/PBS); *Cities in China* (NEH); *Visions of Paradise* (NEA/Saraf-Light).

Phil Greene, *Half Dome* from *Vertical Landscape #1*, work-in-progress, 16mm color film.

Simon Edery

"He who teaches learns. He who learns teaches. Within this position I believe that I teach, and by no means do I preach."

b. Casablanca, Morocco, 1948. SFAI, BFA 1974, MFA 1976. Selected exhibits: SF Museum of Modern Art, 1978; SFAI, 1982; Centre Georges Pompidou, Paris, 1982; Cinematheque, SF, 1983; Lincoln Center, NY, 1983.

Simon Edery, *The Doomed Pierrot*, 1982, film/performance.

Larry Jordan

"The most important aspect of film work is the poetic; not words, but an iridescence informing and radiating from the whole. I look for it in all forms of film... films with people, structural film, animation, whatever. I am not looking for one kind of film or approach, one philosophy or direction. I look, rather, for films that succeed, however humbly, and are sincerely the illumination of the filmmaker's vision. What I dislike is the pretentious, which is anti-art and the enemy of the poetic spirit."

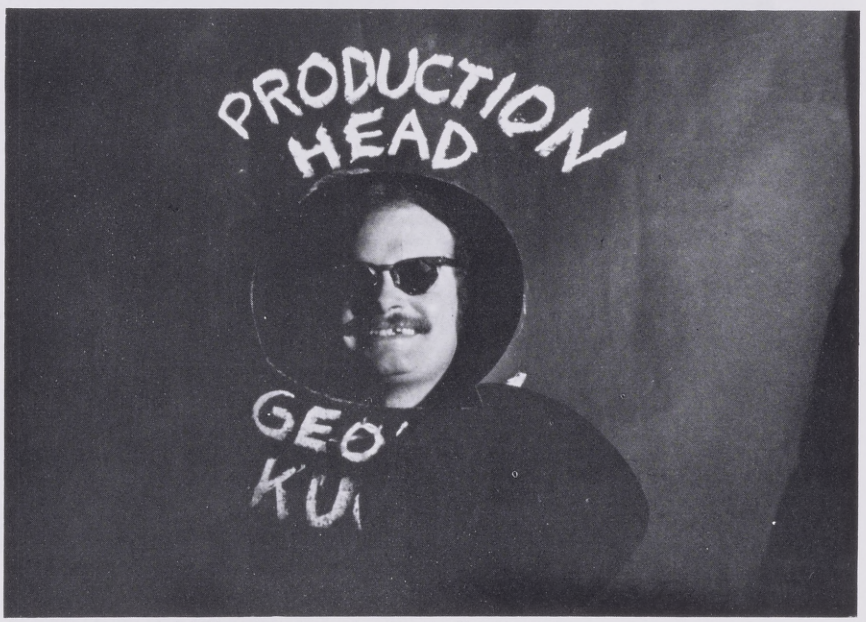
b. Denver, CO, 1934. Harvard University. Awards: Friends of New Cinema, 1966; Guggenheim Fellowship, 1970; NEA grant, 1972; UICA, 1977; American Film Institute, 1982. Selected exhibits: Museum of Modern Art, NY; Whitney Museum of American Art; Walker Art Center, Minneapolis; Anthology Film Archives; Pacific Film Archive, Berkeley; Millennium, NY; Cinematheque, SF; Filmex, LA; Cannes; Brussels' Oberhausen, Swedish Film Institute; Centre Georges Pompidou, Paris; Austrian Film Museum; Zagreb; Annecy.

Larry Jordan, *Masquerade*, 1982, 16mm color film, 5 minutes.

George Kuchar

"Teaching to me... filmmaking to me... is always some sort of loose script outline that hopefully will develop into something visible and concrete, even if that concrete remains wet and vulnerable to foot-stomping and critical graffiti. It is my hope that the slab of concrete will never metamorphosize into something hard and brittle."

b. New York, NY, 1942. High School of Industrial Art, NY. Director of about 40 films (8mm and 16mm formats). Special screenings at Rotterdam International Film Festival; Thames Film Festival, London. Films purchased by the Austrian Film Museum; German television; Museum of Modern Art, NY; Metropolitan Museum of Art, NY; Anthology Film Archives, NY. Feature-length films: *Unstrap Me*, *The Devil's Cleavage*. The George Kuchar Fan Club is based in Madison, WI.



George Kuchar, *Asphalt Ribbon*, 1981, 16mm black & white film, 15 minutes.

Janis Crystal Lipzin

"My interest as a film/photo artist is in making art work by my own means for my own needs. I enjoy subverting the properties inherent in static and moving images by introducing qualities of one medium into the other. My background is in painting, printmaking, and the physical sciences, and I expect art to engage my brain as well as my senses."

b. Colorado Springs, CO. Ohio University, New York University, BFA 1967; University of Pittsburgh, MLS 1972; SFAI, MFA 1976. Awards: NEA grants, 1977, 1978, 1983/84; Ohio Arts Council grants, 1977, 1978. Solo exhibits: Millennium, NY, 1979, 1981; Center for Contemporary Music, Oakland, 1981; De Saisset Museum, CA, 1982. Group: National Film Theatre, London, 1979; New Museum, NY, 1981. Contributing editor, *Artweek*; Board of Directors, Foundation for Art in Cinema; Producer, "Light Currents," Exploratorium, SF.

Janis Crystal Lipzin, *Other Reckless Things*, 1983, 16mm color film with sound, 25 minutes.

Don Lloyd

"I enjoy teaching because I have as much to learn from my students as they have to learn from me. I help them build a foundation and gain perspective in the field, and they show me new ways to hear and see."

b. Santa Clara, CA, 1944. SFAI, MFA, 1972. Awards: Idaho State University Faculty Research Grant, 1966; Foothill College Festival, 1970; Friends of American Cinema, 1971; Humboldt Film Festival, 1972; Sinking Creek Film Festival, 1978; Cannes Short Film Festival, 1975; Ford Foundation, 1982.

Gunvor Nelson

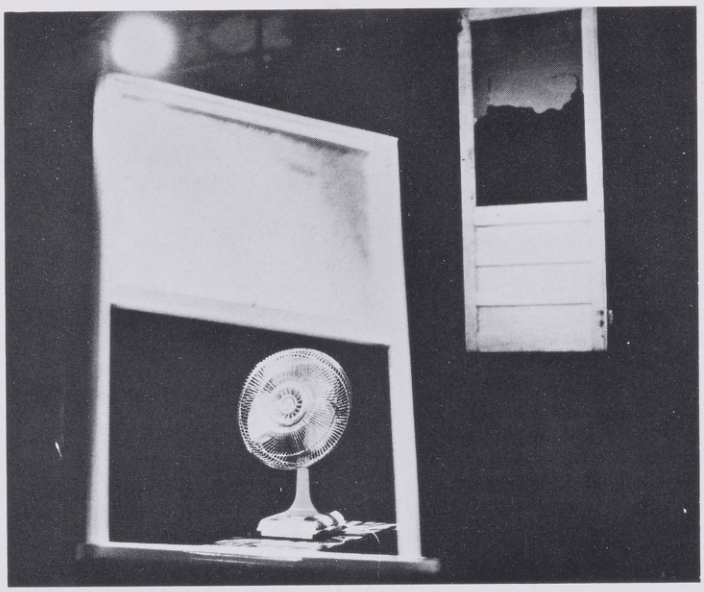
"Went on passing through the land of gorgeous scenery. There was summer on all the roads, and the dogs thrust out their tongues. The silence was simple and inexhaustible. I can't ever forget the mythic enchantment it evoked, but as I look at it now, this day in June, I have the same feeling."

b. Stockholm, Sweden. Humboldt State University, BA; Mills College, MFA 1960. Awards: Guggenheim Fellowship, 1973; NAVW, 1974; NEA grants, 1975, 1983/83; Film Verkstan (Sweden), 1980/81; Konstnarsnamden Grant, 1981/82. Solo exhibits: SF Museum of Modern Art, 1970, 1972, 1974, 1977; Museum of Modern Art, NY, 1972; Pacific Film Archive, 1973, 1976. Group: Mill Valley Film Festival, 1979; Moderna Museet, Stockholm, 1980; Stedelijk Museum, Amsterdam; Centre Georges Pompidou, Paris, 1981; Berlin Arsinal, 1981; Brussels Film Archives, 1981; The Kitchen, NY, 1982; Cinematheque, SF, 1983.

Roy Ramsing

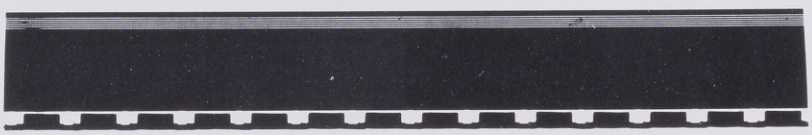
"In the sound film, the sound must be given equal consideration with the image. The power of the aural image is often overlooked, and often it is the interplay of sound and visual — working together — that makes the strongest artistic statement."

b. Beloit, WI, 1973. Beloit College; SFAI, BFA. Filmmaking supervisor at SFAI since 1970, participating in conception, design, and building of the department. Location and post-production sound recordist, mix engineer, and/or technical assistant/consultant with artists such as James Broughton, Howard Fried, Mike Henderson, Larry Jordan, Gunvor Nelson, Howard Petrick, Joel Singer, and countless numbers of students.



Don Lloyd, *Screen Door Sound Theatre*, 1983, performance installation.

Gunvor Nelson, *Red Shift*, 1983, 16mm black & white film, 50 minutes.



Roy Ramsing, *The Un-Modulated Track*, 1983, 16mm sound track.

Tony Sinden

"My concerns are 'site-specific,' time-based installation events that explore 'time, duality, reflection' in their form/perception, and challenge traditional fine-art values. My teaching reflects this, encouraging students to question/debate their own ideas in relation to contemporary art/film/music, etc."

b. Brighton, England, 1946. Maidstone College of Art, Kent, BA. Awards: Arts Council of Great Britain, British Film Institute, 1969-83. Selected exhibits: Chicago and Cannes Film Festivals, 1977; International Kunstmesse, Vienne, 1977; Paris Biennial, 1980; Lewis Johnstone Gallery, London, 1980-82; SFAI, 1981, 1983; Cinematheque, SF, 1982; Pacific Film Archive, Berkeley, 1983.

Al Wong

"At present, I use lights of all kinds, film projection, sunlight, slide projection, etc., to bring about the image of illusion in relationship to everyday objects, grounding the illusion — the integration of illusion with object (sculpture), environments (installations), human forms (performance)."

b. San Francisco, CA, 1939. SFAI, MFA, 1972. Awards: American Film Institute grant, 1975; NEA grant, 1983/84. Selected exhibits: SFAI, 1982, 1983; Collective for Living Cinema, NY, 1982; South of Market Cultural Center, SF, 1982; Cinematheque, SF, 1982; *N.O. Show*, A.R.E., SF, 1982; New College of California, SF, 1983.

Pouring Liquid Screen

Al Wong, *Puddle*, 1982, film installation

Performance/Video

The faculty works to direct students in the development of strategies leading toward a consistent and mature methodology of art working and making. This is accomplished through highly structured, regular assignments designed to confront students with the problems relevant to issues in the contemporary art world, as well as with concerns of a more universal nature.

This program is not planned to prepare students for work in commercial broadcast situations.

While maintaining the quality of their participation within the academic structure of the Art Institute, students are encouraged to prepare themselves for, and to participate in, the art community outside the College.

Facilities and Equipment

The Performance/Video Department has a production studio equipped with black & white and color cameras, audio and video (¾") recording equipment, a special-effects generator, and necessary accessories. Portable color and black & white equipment is available for check-out. In addition, the Department maintains a ¾" editing facility.

1983/1984 Faculty

Howard Fried, *Chair*
Vito Acconci *
Doug Hall
Paul Kos

Guest Faculty:
Chip Lord
Ken Feingold

Kurt Lundblad, *Department Manager*

* Summer session, 1983.

Major Requirements

Within the over-all requirements for the BFA degree, students who major in Performance/Video must complete a minimum of 39 semester units in performance/video courses and 3 semester units in *History of Performance/Video*. The Performance/Video faculty has developed the following pattern of courses as a *suggested* guide for completion, in four years, of the 120 semester units required for the BFA degree in performance/video.

Course Requirements	Semester	
	1st	*2nd*
First Year		
Beginning Performance/Video	3 units	- units
Further Performance/Video	—	3
Studio Breadth Requirement	3	6
English Composition	3	—
Humanities: *Visual Ideology A/B*	3	3
Art History Survey A/B	3	3
	15	**15**
Second Year		
Further Performance/Video	3	3
History of Performance/Video	3	—
Contemporary Issues in Performance/Video	—	3
Studio Electives	6	3
Humanities	3	3
Elective Art History	—	3
	15	**15**
Third Year		
Further Performance/Video	6	3
Contemporary Issues	—	3
Studio Electives	3	6
Humanities	6	3
	15	**15**
Fourth Year		
Further Performance/Video	6	3
Contemporary Issues	—	3
Studio Electives	6	6
Humanities Electives	3	3
	15	**15**
Total		**120**

Video installation by student Anthony Luzi, in the Institute's Diego Rivera Gallery.

Course Descriptions

All courses are given for 3 semester units of credit.

PV-1 Beginning Performance/ Video

Exploration and investigation of various strategies toward the development of a consistent and personal methodology of art working and art making. The course is highly structured with regular assignments. Students are familiarized with the technical aspects of video, as well as the various aspects of live presentation.

PV-100 Further Performance/ Video

(Prerequisites: 3 semester units in Beginning Performance/Video.)

Continued work with various faculty.

PV-40 History of Performance/Video

is divided roughly into two halves. The first deals with the emergence during the 1960's and '70s of 4-dimensional activity in the visual arts from a 3-dimensional ground; that is, the relationship of what *was* sculpture to its subsequent forms of performance, video, film, and video installation, as well as various forms of 2-dimensional documentation and installation. A variety of approaches — including formal, conceptual, architectural, and narrative — is covered. The second part of the course concentrates on spectacle and the way that it functions both in terms of the arts and in society as a whole. Subjects covered include Gothic architecture; German painting, sculpture, and military pageantry during the Nazi period; the artist and the politician as purveyors of myth; and television. (*Prerequisite to* PV-41.)

PV-41 Survey and Discussion of Contemporary Issues and Artists in Performance, Video, and Related Issues

(*Prerequisite: PV-40*)

Course content varies according to specific interests of the time, the instructors, and the students. The course may be repeated for academic credit.

Graduate Courses

Each semester, the Performance/Video Department offers at least one graduate studio critique seminar (course # PV-200, 6 semester units) taught by regular or visiting faculty. In addition, the Department offers, at least once every third semester, a theory and criticism seminar (course #PV-295, 3 semester units) taught by visiting artists, critics, scholars, and curators.

Teaching Assistant/Internship arrangements are coordinated for the Department by the Office of Student Affairs, with all specific assignments of students subject to confirmation by the faculty member, Department or organization involved, and by the Department Chair.

Faculty Biographies

Howard Fried, *Chair*

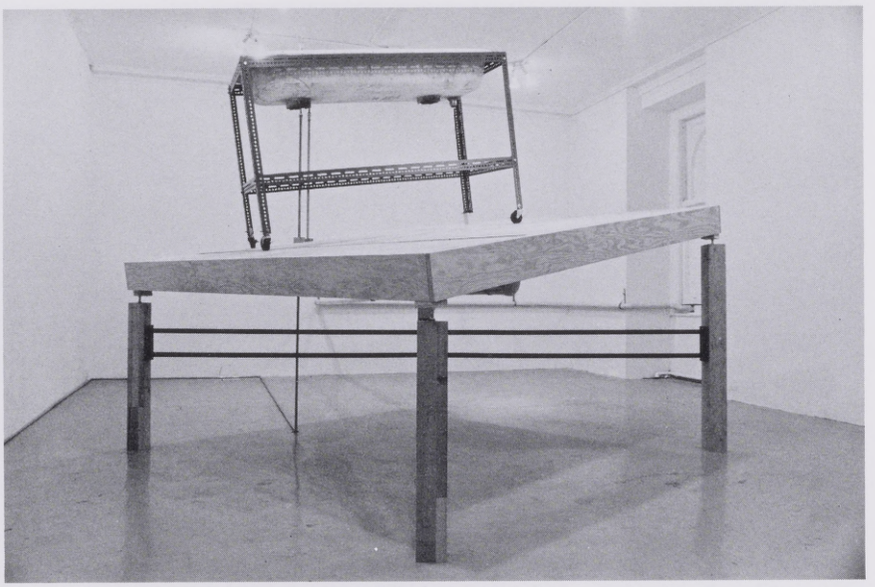
b. Cleveland, OH, 1946. SFAI, BFA 1968; UC Davis, MFA 1970. Awards: NEA grants, 1975, 1980. Selected solo exhibits: SF Museum of Modern Art, 1977; *Projects/Video*, Museum of Modern Art, NY, 1979, and Seattle, 1981; University Art Museum, Berkeley, 1982, 1983. Selected Group: *Projekt 74*, Kunsthalle, Düsseldorf, 1974; SF Museum of Modern Art, 1979; Stedelijk Museum, Amsterdam, 1982. Selected videotapes and films: *The Burghers of Fort Worth*, 1976; *Vito's Reef*, 1978; *Condom*, 1979/80; *Making a Paid Political Announcement*, 1981/82.

Vito Acconci

b. New York, NY, 1940. Holy Cross College, AB 1962; University of Iowa, MFA 1964. Selected exhibits: *Software*, Jewish Museum, NY, 1970; Museum of Modern Art, NY, 1974; Venice Biennale, 1976; SFAI, 1982; 80 Langton Street, 1983.

Doug Hall

b. 1944. Harvard University, BA 1966; Maryland Institute, College of Art, MFA 1969. Awards: AVA Fellowship, 1982. Selected solo exhibits: Anthology Film Archives, NY, 1975; La Mamelle, SF, 1976; Long Beach Museum of Art, 1976, 1980; 80 Langton Street, SF, 1980, 1981; Media Study, Buffalo, 1982. Selected group: SF Museum of Modern Art, 1976, 1979; *Documenta 6*, Kassel, 1977; Whitney Museum of American Art, NY, 1978, 1983; Museum of Contemporary Art, Chicago, 1980; American Center, Paris, 1981.



Howard Fried, *Sociopath*, 1983, wood, copper and plastic pipe, black pipe, cast iron sink, slotted steel angle, faucet and running water.

Doug Hall, *Songs of the 80's*, 1983, videotape.

Paul Kos

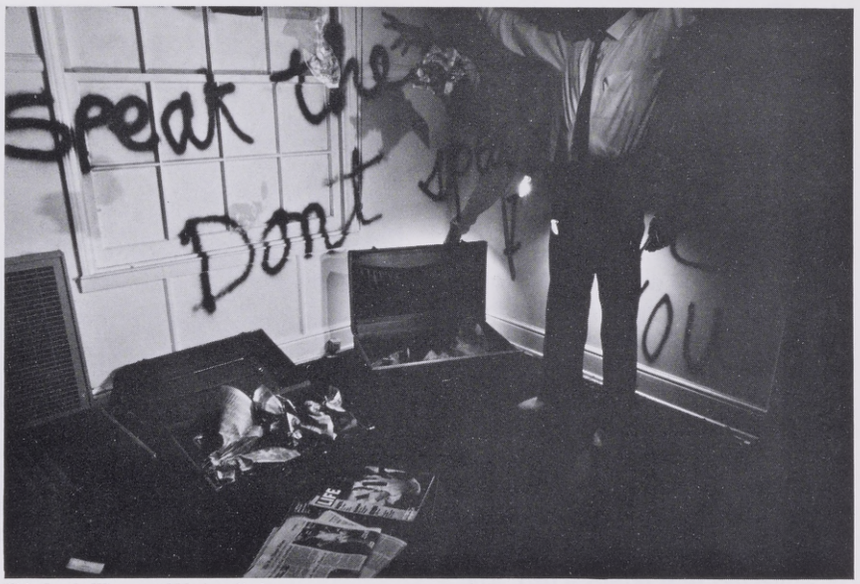
b. Rock Springs, WY, 1942. SFAI, BFA 1965, MFA 1967. Awards: NEA grants, 1974, 1976. Selected exhibits: MH de Young Memorial Museum, SF, 1974; Leo Castelli Gallery, NY, 1976; SF Museum of Modern Art, 1976, 1979; Paris Biennale, 1977; Herbert Art Gallery, Coventry, 1979; University Art Museum, Berkeley, 1980; University of Nevada, 1982.

Ken Feingold, *Guest Faculty*

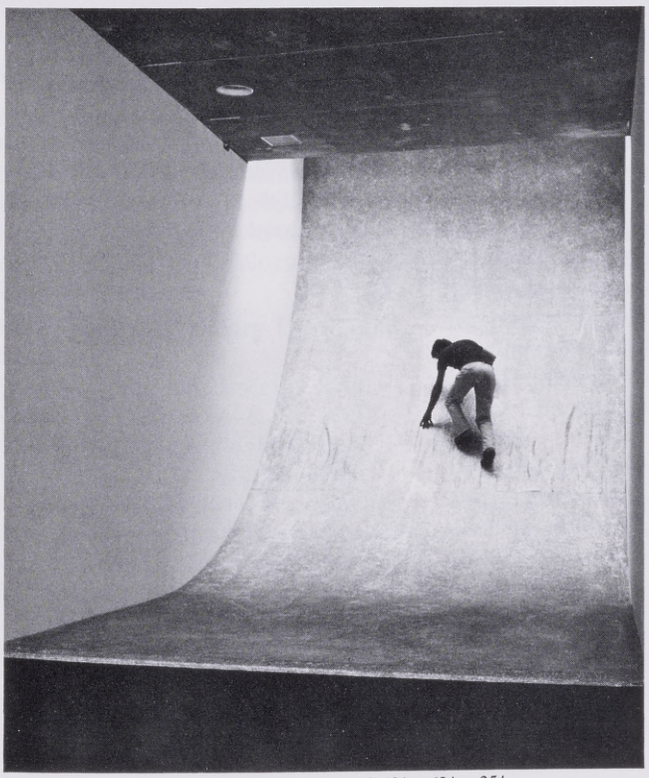
Antioch College; California Institute of the Arts, BFA, MFA. Awards: NEA fellowships, 1979, 1981; Jerome Foundation, 1981; Mellon Foundation, 1982. Selected exhibits: Artists; Space, NY, 1979; Whitney Museum of American Art, NY, 1979; American Center, Paris, 1980; University Art Museum, Berkeley, 1980; Biennial Exhibition, Whitney Museum of American Art, NY, 1983; The Kitchen, NY, 1983; Anthology Film Archives, 1983.

Chip Lord, *Guest Faculty*

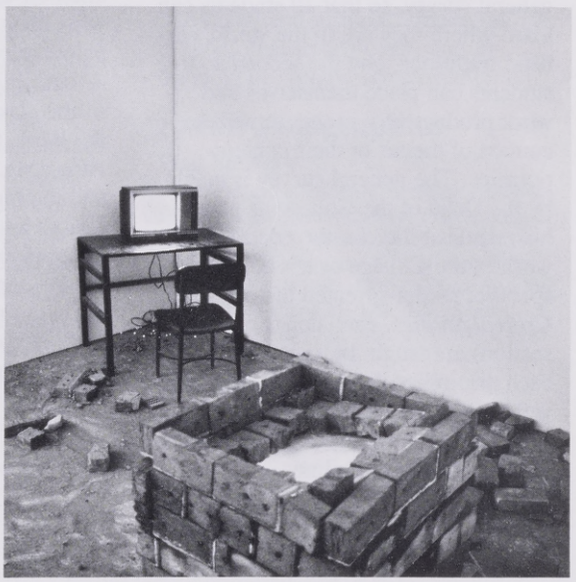
Awards: NEA fellowships, 1977, 1980. Selected exhibits: Whitney Museum of American Art (performance), 1980; *AutoAmerican* (performance), 80 Langton Street, SF, Anthology Film Archives, NY, Eventworks, Boston, 1981, 1982; *Witness* (installation), 80 Langton Street, SF, LA Contemporary Exhibitions, SF Video Festival, 1982, 1983; Sydney Biennial, 1982.



Chip Lord, *Witness*, 1982, installation.



Paul Kos, *Ramp*, 1980, zolatone paint on plywood, 18′ × 12′ × 35′.



Ken Feingold, *July 24, 1895*, 1983, video installation.

Art History and Interdisciplinary Studies

Art History

The development of the technical and formal resources necessary for professional work is the first obligation of an artist. The second is to understand the use of those resources in one's own time and place. Because our artistic time and place is the product of all the efforts of the artists of the past, and because what we do now is our own contribution to the people of the future, the study of the history of art is an essential part of students' development as artists.

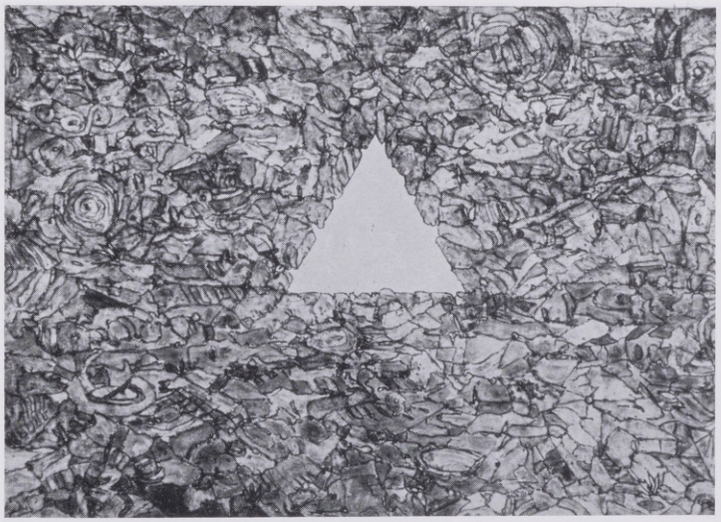
The artist must know two aspects of art history. The first is a general sense of what has been done and why by artists since the beginning, not only in the West, but also in the world as a whole of which the West is only a part. The second aspect of art history that artists must know is the recent history of their own medium — be it photography or performance/video, painting or printmaking, filmmaking or sculpture/ceramic sculpture.

That is why we have two types of art history at the Art Institute: the first, a general survey, so that all students can learn where they are in the world's artistic traditions, and the second so that students can place themselves and work productively in the immediate context of the art of their contemporaries. The general survey is taught by the Dean of the College as part of his responsibility for the educational work of the College as a whole; the specific, media-oriented histories (see *Critical Studies*, each departmental section) are taught by specialists within each discipline. In all cases, their goal is the same: to help students situate themselves knowledgeably in the world of their chosen discipline.

Thomas Hill, *Yosemite Valley*, 1876, oil on canvas (© 1976, Oakland Museum, Kahn Collection).

IN-40 A/B Art History Survey
(fall/spring)
The fall semester begins with the paleolithic and ends in 1890. The subject matter is approached from the viewpoint of what it was like to be an artist, what were artists' social, psychological, and spiritual concerns, and how artists made their work, and what they did with it. The art of the paleolithic, neolithic, and bronze age — both in the West and in the Orient — the classical and medieval periods in the West, in China, India, Iran, and the Americas, the Renaissance in Europe, and the high periods in Iran, India, China, and Japan approximately contemporaneous with it… the decline of the Western Renaissance conception of art in the nineteenth century, and the birth of new conceptions of art in the late nineteenth and early twentieth centuries.

The spring semester surveys the early twentieth century inventions of cubism, fauvism, abstraction, and non-objective art, next presents the new art between the wars — surrealism — and then concentrates on American art from 1945 to the present. Along the way, each of the major developments in the history of the media is also discussed in light of its contributions to possibilities for the expression of human feeling… Thus, the historical roles of painting, sculpture, printmaking, photography, filmmaking, and performance/video are each presented at the time of their first major impact on the development of the artistic tradition.



William T. Wiley, *Fieldstone (state 1)*, lithograph, 22″ × 30″ (Landfall Press Portfolio).

The other media-oriented art history courses regularly offered include:

History of Sculpture (p.28)

History of Printmaking (p.34)

History of Photography (p.40)

History of Film for Non-Majors (p.49)

History of Performance/Video (p.55)

In addition, the Humanities Department frequently offers special art history courses in the summer. In 1983, these included, "The European Dialogue" with Jurgen Partenheimer, and "The American Dialogue" with Jan Butterfield.

IN-240 Interdisciplinary Theory and Criticism

Seminar in Current Concerns in the visual arts. Each semester, the Interdisciplinary Division of the College will offer, under the auspices of the Humanities Department, one or more graduate level seminars based upon the visiting lecturers, artists and content of HU-100, The Art of Now.

Interdisciplinary Curriculum

Artists make their art from what is available to them, which includes ideas, methods, and technical facilities in a wide and often unpredictable combination. Students at the College have a major (one third of their program); they have a wealth of possible experience in media outside the major; and, in group projects, they have further possibilities for the development of diverse experiences and skills of almost infinite scope. Much interdisciplinary work at the College arises naturally because students remember and use skills and ideas developed among the varied classes of the curriculum. To foster cross-disciplinary exploration, however, at least one interdisciplinary class is offered each year. Content of the class varies from semester to semester according to the background of the instructor and the students.

An example of Interdisciplinary courses given in the College is the following from Fall, 1983:

IN-90 *For the Time Being: A Course in Installation*

Jim Pomeroy

An advanced class dealing with the responsible manipulation of environmental space in sculptural, painterly, filmic, ephemeral, acoustic, psychological, and social terms. The course consists of lectures, field trips, individual and group exercises, an individual research project, and individual or collaborative installation.

Faculty Biographies

Fred Martin

b. San Francisco, 1927. UC Berkeley, BA 1949, MA 1953; California School of Fine Arts (SFAI). NEA grant, 1971. Solo exhibits: San Francisco Museum of Modern Art, 1973; Hansen Fuller Gallery, SF, 1974, 1975, 1976; Cal State, San Jose, 1977; Quay Gallery, SF, 1979, 1981; Smith-Anderson Gallery, Palo Alto, 1982; SFAI, 1983. Contributing editor, *Artweek*.

Jim Pomeroy

(see Sculpture/Ceramic Sculpture Department)

Humanities

The Humanities Department bases its curriculum on the premise that works of art may be viewed as artists' conceptual responses to their own media. The Humanities program is structured to reflect the close correlation of such responses to the wider social experiences that artists share with their contemporaries. Our curriculum includes the social and natural sciences as well as the humanities; it is designed to articulate the connections between those disciplines and the visual arts, while emphasizing the importance of the societal substructure common to artists and other humanists.

1983/1984 Faculty

Ray Mondini, *Chair*
Jan Butterfield
Charles Carlson
John Collier
Angela Davis
Richard Fiscus
Susan Gordon
Roger Keyes
Dianne Levitin
Frank Oppenheimer
Zeese Papanikolas
Jurgen Partenheimer *
David Rosenboom

* Summer session, 1983.

The Humanities Program provides the general education component essential to the BFA degree. The Humanities curriculum is structured so that first-year students take two semesters of *Visual Ideology in the Contemporary World* (an intellectual and visual history of the twentieth century) and one semester of *English Composition* as the two fundamentals for further study in the humanities and sciences at the Art Institute. During subsequent semesters, students are required to take at least one, 3-unit course in the natural sciences (taught at the San Francisco Exploratorium); one, 3-unit course in the social sciences (which may be a course in psychology); and one, 3-unit course in the humanities and/or cultural history. In addition to these required courses, students take 12 additional elective units selected from departmental offerings. All courses in the Humanities Department are given for 3 semester units. Course offerings for 1984/1985 are the following:

Humanities class with Ray Mondini, department chair.

Course Descriptions

HU-1 A/B *Visual Ideology in the Contemporary World* (fall/spring)
An introduction to modern history emphasizing art, combined with a basic study of significant humanistic themes and concepts. The course presents: (1) the relationship between the visual arts and other humanistic disciplines; (2) the inter-relationship between social and economic structures and the arts of various period; (3) the impact of non-Western sources on the direction of the arts; (4) historical evolution of style and subject.
The methodology of the course is non-linear and relies on critical categories such as realism, the subjective mode, the formalist approach, and the concept of Pop culture. Primary texts from the fields of psychology, philosophy, socio-economics, literature, and criticism are used.

English
All entering foreign students who have not fulfilled the BFA degree requirement of 3 units of college-level English composition are given an English Composition Placement Test during Orientation. Results are used in advising students whether to take *English Composition* or *English Language for Special Purposes* (LSP).

HU-20 English Composition/ Creative Writing
Principles and mechanics of expository writing: mechanics of expression, source and substance of contemporary writing, and study of the influence of content on form.

HU-21 Advanced Creative Writing
Designed for students interested in the written word as a tool for presentation of film, video, performance, photo-essay, and the short story. In-depth individual projects in both fiction and non-fiction are included. (Prerequisite: 3 semester units in English composition, Beginning Creative Writing, or the equivalent.)

HU-22 *Language for Special Purposes (LSP)*
Dianne Levitin
An English course designed specifically for foreign students. The aim of the course is to facilitate conversational English in the context of the fine arts and related issues.

Natural Science

HU-120 ***Introduction to the Life Sciences*** (fall only).
Charles Carlson, Susan Gordon
Exploration of the richness and diversity of the living world. Emphasis is on physiology, behavior, and ecology. Students are encouraged to make observations and record them through the media of their choice. The course is taught at the Exploratorium (a science museum located at San Francisco's Palace of Fine Arts) and includes several field trips.

HU-121 Introduction to the Physical Sciences: ***Perception in Science and Art*** (spring only).
Frank Oppenheimer
Introduction to selected topics in perception, science, and art. The course, given at the Exploratorium, examines the natural phenomena of color, light, images, and the ways we perceive and pattern the natural world. Through discussion, work with exhibits, lectures, and readings from Exploratorium catalogs on light, vision, and sound, students explore the interrelations between science and art, and gain increased awareness of the natural world.

Social Science

HU-130 Introduction to Political Science: ***Neo-Colonialism and the Client State*** (fall only).
Angela Davis

HU-131 Psychology (spring only)
Course content and instructor to be announced.

Humanities

HU-102 ***European Literature*** (fall only)
Dianne Levitin
Examination of the formal evolution of the novel, from its flowering in the nineteenth century to its experimental nature in the twentieth century.

HU-106 ***Contemporary Music***
David Rosenboom
A humanistic-related music course taught from an interdisciplinary perspective, tracing the concepts of sonic design emerging from the music of the twentieth century, beginning with the influence of the early conceptual artists or early 20th-century composers, continuing through activities of composers and allied music and technology of today with a view of the future. Course topics also include theories of perception, physics of sound, psycho-acoustics, music computation, world music, including jazz and music related to film, video, and performance.

HU-107 ***Art and Artificial Intelligence*** (spring only)
David Rosenboom
An examination of the field of "fine arts computation" with special emphasis on the methods of artificial intelligence applicable to both artistic production with communications technology and research in the structure of arts languages.

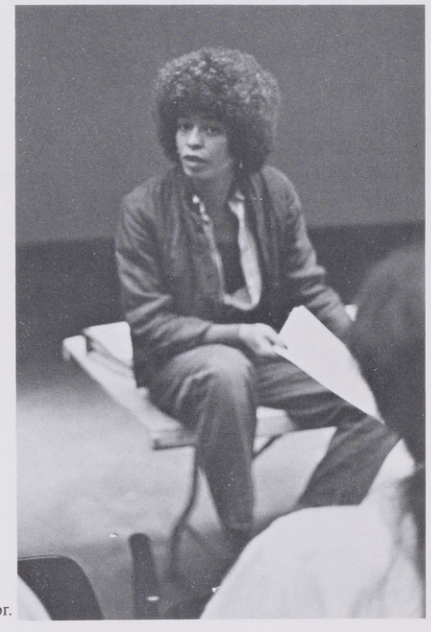
HU-105 ***Philosophy: Issues in Aesthetics*** (spring only)
Angela Davis
The course is intended to introduce students to the place of visual arts in the history of philosophy. Emphasis will be given to major issues in aesthetics from the 18th century to the present.

HU-100/IN-240 ***The Art of Now***
Jan Butterfield (fall),
David Rosenboom (spring)
Each semester the course is designed around the work of five major contemporary artists and critics chosen from different disciplines and visual esthetics. Each of the five artists presents a full evening lecture and is available afterwards for class discussion/roundtable on the ideas and esthetics discussed during the evening lecture. (Graduate students enroll in special IN-240 series seminar attached to this course.)

History

HU-142 ***The Cultural History of Africa*** (fall only)
Instructor and course description to be announced.

HU-143 ***The Cultural History of the Americas*** (spring only)
Instructor and course description to be announced.



Angela Davis, Humanities instructor.

Faculty Biographies

Ray Mondini, *Chair*

"One of my primary concerns is the place of the artist and artmaking in a society where use of art rests in its function as a form of commodity exchange."

b. San Francisco, 1940. San Francisco State University, BA 1962; University of Perugia, Italy, BFA 1965; San Francisco State University, MA 1968.

Jan Butterfield

b. Santa Monica, CA, 1937. UCLA. Awards: NEA Critic's Fellowship, 1975, 1976, 1981. Contributing editor, *Arts Magazine*; Contributor, *Images and Issues*. Selected articles: "Philip Guston," *Images and Issues*, 1980; "Manuel Neri," *Images and Issues*, 1981; "Context, Light and Pace as Art," *LAICA Journal*, 1982. Catalog essays: San Francis, 1979, 1980; Alberto Burri, 1981; Manuel Neri, 1981; "An Interview with Fred Martin," *Reflections: Alumni Exhibitions*, SFAI, 1982.

Charles Carlson

UC Berkeley, AB (communications/public policy) 1968; AB (zoology) 1970. Director, Life Sciences/Animal Behavior Section, Exploratorium, SF. Selected publications: "Water, Water Everywhere," Exploratorium Magazine, 1982; "Why Don't Whales Get the Bends," Exploratorium Magazine, 1982.

John Collier (see *Photography Department*)

Angela Y. Davis

b. Birmingham, AL, 1944. Brandeis University, BA 1965; UC San Diego, MA 1969; Sorbonne, Paris; Goethe University, Frankfurt. Selected publications: *Angela Davis, An Autobiography*, Random House, 1974; "Joanne Little — The Dialectics of Rape," *Ms.* Magazine, 1975; "Racism and Male Supremacy," *Political Affairs*, 1977; *Women, Race and Class*, Random House, 1981.

Richard Fiscus

b. Stockton, CA, 1926. UC Berkeley, BA 1949, MA 1952. Ohio State University; Stanford University. Old Dominion Book Award, 1956. Selected exhibits: Transamerica Pyramid, SF, 1975; Oxford University, England, 1975; University of Edinburgh, Scotland, 1975; Brooklyn Museum, 1976; ADI Gallery, SF; US State Department, Tokyo, 1978.

Susan Gordon

Mills College, Oakland, BA 1972; UC Berkeley, PhD 1978. Certified Professional Ecologist. Staff Biologist, Exploratorium, SF, 1982. Music Director, Westwind International Folk Ensemble. Awards: Phi Beta Kappa, Ardella Mills Prize for Literature, University Regents Fellowship. Selected publications: *Food and Foraging Ecology of the Desert Harvester Ant* (PhD dissertation), 1978; "Chemical Communication: The Molecule is the Message" (with Charles Carlson), Exploratorium Magazine, 1983.

Roger Keyes

b. Utica, NY, 1942. University of the Philippines; International Christian University, Tokyo; Harvard College; UC Berkeley; Union for Experimenting Colleges and Universities, Cincinnati, PhD. Organizer, Center for the Study of Japanese Prints; independent art historian. Selected publications: "Une Nouvelle Vision de Sharaku," *Sharaku: Portraits d'Acteurs 1794-1795*, Hugette Beres, 1980; *The Bizarre Imagery of Yoshitoshi: Prints from the Herbert A. Cole Collection (with George Kumayama)*, LA County Museum of Art, 1980; *Courage and Silence: A Study of the Woodblock Prints of Tsukioka Yoshitoshi*, University Microfilms, Ann Arbor, 1983; *Catalogue of Surimono and Privately Published Albums in the Chester Beatty Library, Dublin*, Philip Wilson, Ltd., 1984.

Dianne Levitin

b. San Francisco, 1945. University of Chicago; UC Berkeley, BA 1967, MA 1970. Awards: Ford Foundation, 1969-73.

Frank Oppenheimer

b. New York, NY, 1912. Johns Hopkins University, BA 1933; Cavendish Laboratory, England, 1933-35; California Institute of Technology, PhD 1939. Research Associate, UC (Manhattan Project), 1941-47; Associate Professor, University of Colorado, 1960-64. Director, Exploratorium, SF, 1969-present.

Zeese Papanikolas

b. Salt Lake City, UT, 1942. San Francisco State University, BA 1965; Stanford University, MA 1968. Awards: Stegner Fellowship in Creative Writing, 1965/66; Ariadne Foundation Grant, 1974. Publications: "The Duck Hunt Dream," *Stanford Short Stories*, 1968; "Looking Far West" (anthology of Western American literature and history), 1978; *Buried Unsung: Louis Tikas and the Ludlow Massacre*, University of Utah Press, 1982.

Jurgen Partenheimer

b. Munich, Germany, 1947. Academy of Fine Arts, Munich, 1966-68; University of Arizona, MFA 1973; University of Munich, PhD 1976. Awards: BDI Studio Grant, 1979; Project Grant, Northern Rhine Westfalia, 1980; City of Düsseldorf Grant, 1981; Canada Council Grant, 1982. Solo exhibits: Kunsthalle, Düsseldorf, 1980; University of Arizona, 1982; Franklin Furnace, NY, 1982; Articule, Montreal, 1982; Artists' Space, NY, 1982. Group: Paris Biennale, 1980; Akademie der Kunste, Berlin, 1981; Galeria Rysunku, Posen, 1981; XVI Bienale, Sao Paulo, 1981; Galeria Nacional de Arte Moderna, Lisbon, 1981. Publisher and editor, *Egon* and *Irrawaddy* (1980/81).

David Rosenboom

b. Fairfield, IA, 1947. University of Illinois, New York University; SUNY, Buffalo (Rockefeller Fellow). Associate Professor of Music and Coordinator, Center for Contemporary Music, Mills College. Associate Professor of Fine Arts and Interdisciplinary Studies, York University, Ontario, 1970-79. Selected recordings: "Suitable for Framing." 1975; "Brainwave Music," 1976; "On Being Invisible," 1977; "Collaboration in Performance," 1979; "Future Travel," 1981. Author, *Biofeedback and the Arts*, 1976.

The Anne Bremer Memorial Library

Established in 1925 by a generous donation from Albert Bender in memory of his cousin Anne Bremer (a California painter and poet who died in 1923), the Art Institute Library is a unique resource dedicated to the documentation of the fine arts, both regional and international. The Library houses 20,000 volumes, including an outstanding collection of exhibition catalogs and subscriptions to more than 150 general-interest and fine-arts periodicals. Primary subject emphases are modern and contemporary painting, sculpture, fine-art photography, video, performance, intermedia, and independent film. In addition to the circulating collection, the Library has special collections documenting the remarkable history and current activities of the Art Institute.

Committed to individualized service, the Library staff actively encourages students to utilize its specialized resources and to attend Library receptions, film presentations, poetry readings, exhibitions, and special events.

The Library is also noteworthy in terms of historical Bay Area architecture. The reading room (dedicated in 1935) is a fine example of the Spanish Colonial revival style and houses mural lunettes by Victor Arnatauff, Ralph Stackpole, and Ray Boynton.

Special Collections

The Rare Book Room

A small but significant collection of rare books including: photography portfolios, out-of-print and limited-edition monographs, rare exhibition catalogs, and books and catalogs on Art Institute alumni.

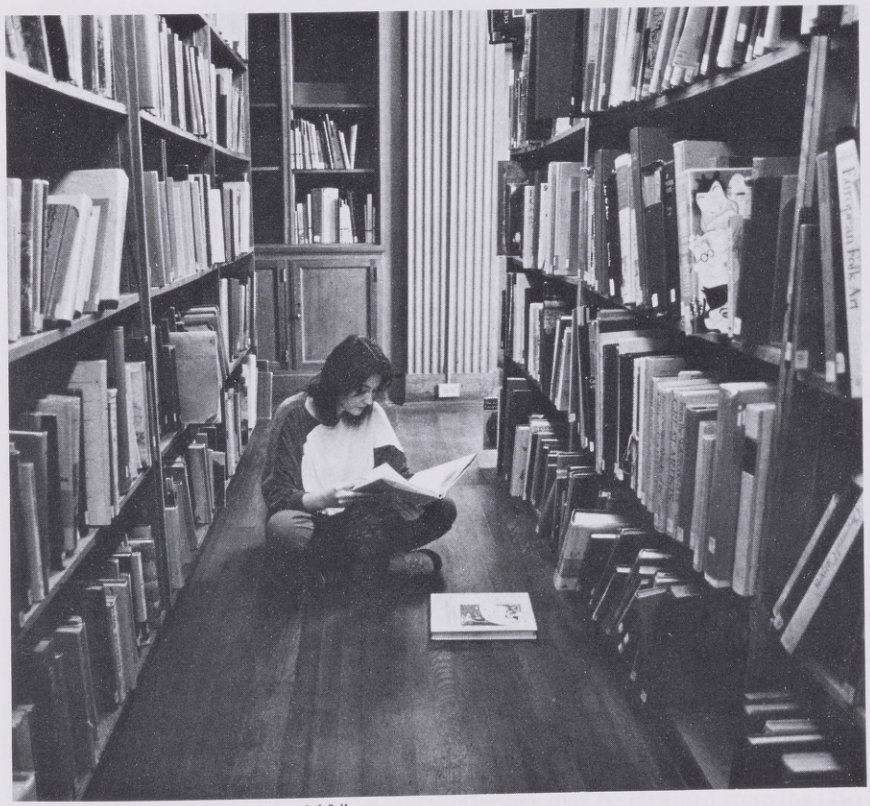
The Art Institute Archives

The archives house a wide range of documents concerning the 113-year history of the Art Institute. Special collections include:

- Original transcripts and letters from the Western Roundtable on Modern Art, sponsored in 1949 by Art Institute director Douglas MacAgy. Participants were George Boas, Gregory Bateson, Kenneth Burke, Marcel Duchamp, Alfred Frankenstein, Robert Goldwater, Darius Milhaud, Andrew C. Ritchie, Arnold Schoenberg, Mark Tobey, and Frank Lloyd Wright.
- Documents related to the establishment of the first fine-arts photography department at a college in 1946 by Ansel Adams and Minor White.
- A collection of photographs dating back to the late 19th century documenting the study of art and history of the Art Institute since its inception in 1871.
- Original correspondence from outstanding artists who have attended, taught, visited, or participated in the Art Institute, among them Henri Matisse, Mark Rothko, Clyfford Still, Richard Diebenkorn, Ad Reinhardt, and Diego Rivera.

Artists' Books

Established in 1978, the artists' book collection consists of books as contemporary art objects and includes works by former students and faculty.



The Stacks in the Anne Bremer Memorial Library.

Media Department

The Media Department of the College, located in the Anne Bremer Memorial Library, houses a collection of slides, films, audiotapes, and special materials.

Slides

The collection contains 35,000 slides, with primary emphasis on contemporary art and a support collection of 13th through 19th-century art historical and cultural slides. The photography slide collection — which includes the bequest of Margery Mann and special collections such as works from the Farm Security Administration and film history in stills — is considered to be the strongest in the Bay Area. Slides are also available of current faculty works and reserve materials for study. Slides circulate to students for viewing and in-classroom use.

Films

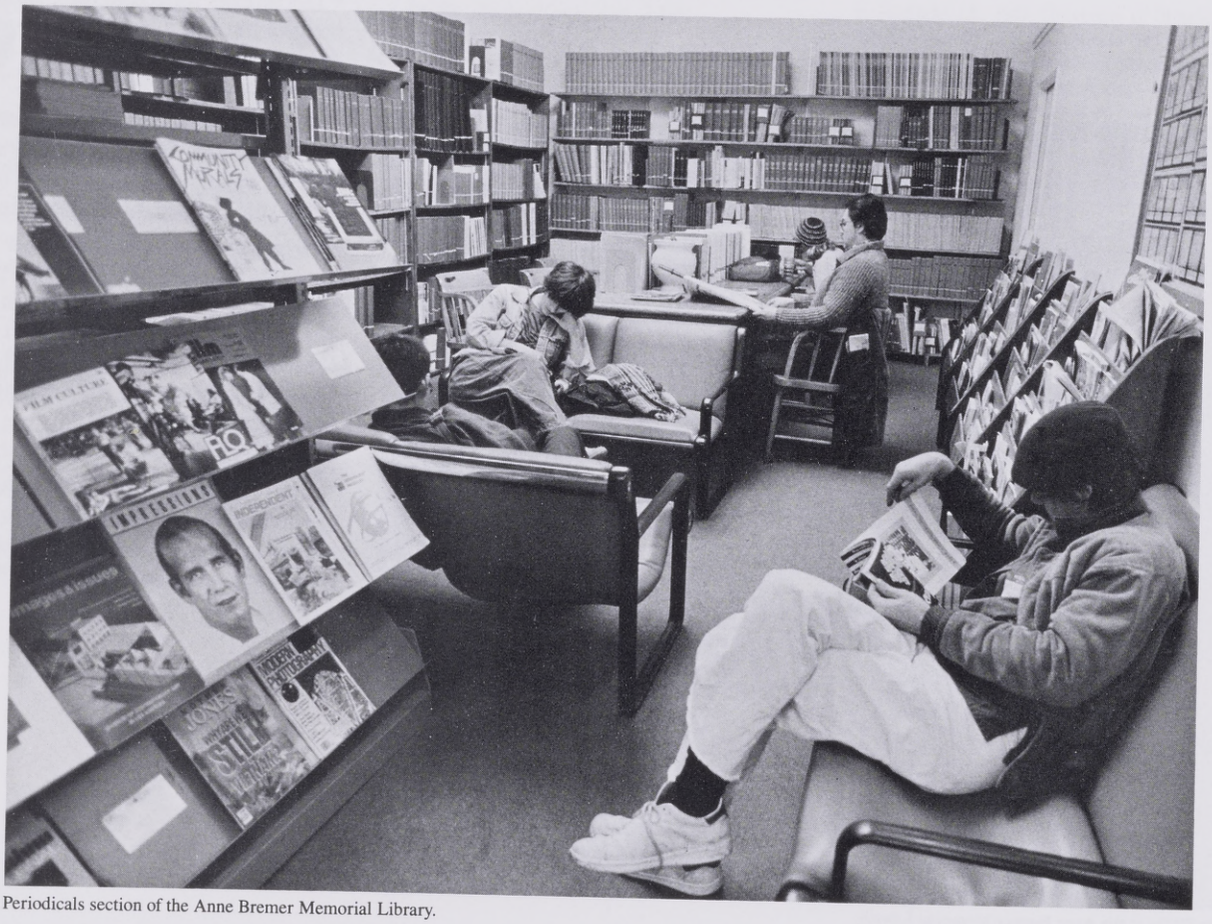
The film collection consists primarily of graduate student and faculty films purchased through a grant from the Louis B. Mayer Foundation. These films are used both for teaching purposes by film faculty and graduate students, and occasionally for public screenings.

Audiotapes

More than 500 tapes documenting visiting artist lectures, music (with an emphasis on contemporary new music), poetry, and works by artists who use sound as a medium. The "new music" tapes are one of the most complete resources available and include notes and writings by many of the artists and musicians. Conferences of the Society for Photographic Education and other relevant Bay Area events are also documented by tapes in this collection.

Friends of the Library

In response to requests from the community, the Anne Bremer Memorial Library established the "Friends of the Library" program in 1982 to coordinate donor relations and to offer full Library services to non-affiliated Art Institute patrons. Friends have access to the Media Department's extensive slide collection, are given assistance with archival and in-depth research projects, enjoy circulation privileges, and receive special invitations to Library-sponsored events. Donations and membership fees support additional acquisitions and numerous ongoing Library services.



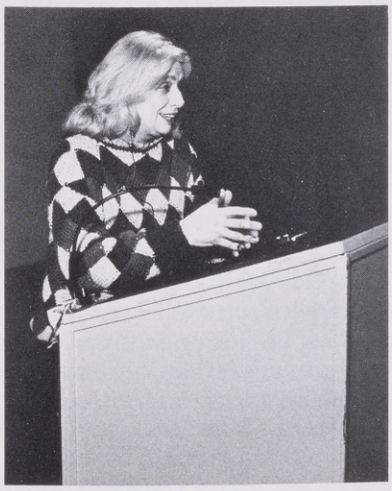
Periodicals section of the Anne Bremer Memorial Library.

Visiting Artist Program

The Visiting Artist Program of the Art Institute is structured to provide students contact with important artists working in many disciplines, in addition to regular faculty. The program has three basic components. The first provides for one or more artists to be in residence for up to one week in each department, giving lectures and slide presentations on their work, sitting in on classes and participating in discussions, and giving individual critiques by appointment. For each artist and each department of the College, the visiting artist's role and interface with students is different; but in each case our intent is to maximize students' opportunities for contact with yet another vital body of work and attitude in the arts today.

The second way in which visiting artists participate in the educational program of the College is through the Humanities course, *Art of Now*. The course provides for five visitors per semester and, as a part of their interaction with students in the class, presentation of public lectures so that all students and the general public may also have an opportunity to share their ideas.

The third way in which visiting artists contribute to the educational community at the Art Institute is through participation in the MFA program. Each graduate seminar hosts one or more visitors per semester.



Beverly Pepper.

During 1982/1983, the last academic year for which complete information is available, some of the artists who visited the Art Institute were:

Stephen Beck	*Electronic Arts*
Eric Bogosian	*Performance*
Victor Burgin	*Photography*
Deborah Butterfield	*Sculpture*
Jay DeFeo	*Painting*
Gregory Gillespie	*Painting*
Russell Gordon	*Painting*
John Hanhardt	*Filmmaking/Video*
Suzanne Lacey	*Sculpture*
Minnette Lehmann	*Photography*
John Minkowski	*Performance*
Eric Orr	*Painting*
Beverly Pepper	*Sculpture*
Yvonne Rainer	*Filmmaking/Dance*
Mel Ramos	*Painting*
Darryl Sapien	*Performance*
Wayne Wang	*Filmmaking*

On location with *Chan is Missing*, film by Wayne Wang (left); Visiting Artist, 1983.

Extended Education

The Art Institute sponsors a variety of educational programs throughout the year for non-traditional students, as well as special, extracurricular programs of interest and benefit to regular degree students. These programs range from non-credit evening and Saturday courses, taught by graduate students for the interested public, to special, non-credit and credit workshops, lecture series, and panel discussions dealing with the "cutting edge" of contemporary art. Information about specific offerings may be obtained from the Office of Extended Education.

Jay De Feo (left)

Summer Study

Two six-week summer sessions provide students an opportunity for intensive and highly personal exploration in the fine arts. The College offers both beginning and advanced courses in all the major departments and humanities. Summer study affords students and instructors a unique forum for more focused studio sessions, critiques, and field trips. In addition to the undergraduate summer curriculum, certain departments schedule graduate (MFA program) criticism seminars during the summer sessions. Complete course descriptions and a class schedule are published in early spring. (For enrollment information, see Admissions.)

The Summer Conference

Every summer in late August, the Art Institute sponsors a special, one-week conference with visiting artists who offer an intensive program of seminars, individual critiques, lectures, and panel discussions on the most important current developments in their respective fields. The Conference is intended for continuing students who seek unique and personalized insights from important artists outside the College's regular faculty, as well as for students from other institutions who would benefit from this unusual opportunity. Participating artists for the 1983 Summer Conference were:

Fletcher Benton	*Sculpture*
Phil Makanna	*Photography*
Jurgen Partenheimer	*Printmaking*
Barbara Rogers	*Painting*
Darryl Sapien	*Performance*

Academic Programs

Procedures and Regulations

The College offers Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA) degree programs, as well as courses for non-degree students, in the following areas:

Painting
Sculpture/Ceramic Sculpture
Printmaking
Photography
Filmmaking
Performance/Video

The Humanities Department provides adjunctive curriculum in general studies — liberal arts and sciences.

Academic Year

The nine-month academic year consists of two semesters (fall and spring), each of which includes 15 weeks of instruction. In addition, there are two, 6-week summer sessions annually (see *Academic Calendar*).

Course Load

The BFA degree program requires an average of 15 units per semester in order to be completed in four years. However, students are regarded as taking a full-time load at 12 units or more. The MFA degree program requires an average of 12 units per semester in order to be completed in five semesters, and 12 units are regarded as a full-time load for graduate students.

Course Numbering

Undergraduate courses are numbered 1-199 with Beginning Level Courses numbered 1-99 and Further Level Courses numbered 100-199. Graduate courses are numbered 200-299.

Schedule of Classes

Information concerning class offerings and hours is found in the Class Schedule, available before each registration period.

Registration

Students are required to register in person at the beginning of each semester. Early registration is held at the end of the preceding semester for continuing students who wish to reserve class space (see *Academic Calendar*).

Once completed and filed, the registration form becomes the official study list, and students may receive credit only for those classes listed on the form.

Registration after the second week of the semester requires approval of the academic advisor and instructors concerned, and is subject to a late fee (see College Expenses). Students are not excused by reason of late registration from regularly assigned class work.

Concurrent Enrollment

While enrolled in the College, students may receive degree credit for classes undertaken concurrently at other institutions only with prior approval of the academic advisor, Registrar, and chair of the major department, subject to the normal limitation for transfer credit (see *Transfer Credit*) and provided that the class work does not duplicate curricular offerings at the College.

Changes in Study List

Students may change, add, or drop classes only by following established procedures. Notice of a program change must be filed in writing with the Registrar. Normally, a class may be changed or added only during the first two weeks of the semester; a late fee is charged for program changes after the first week of classes (see *Academic Calendar and College Expenses*). Students who need to change their program after that time must obtain approval from the academic advisor and instructors of the classes in question.

Withdrawal from a Class

Students may withdraw from a class until the end of the fourth week of the semester (see *Academic Calendar*). Notice must be filed in writing with the Registrar. After the fourth week, students who wish to withdraw from one or more classes must obtain special permission from the academic advisor. Such withdrawals appear on the permanent scholastic record. Tuition refunds are given according to the prorated schedule (see *College Expenses*).

Leave of Absence

Students planning to discontinue their studies at the College for a temporary period must complete a *Leave of Absence Request* form, available from the Registrar. If students are considering enrollment in other schools or colleges during their leave, it is strongly recommended that they confer with the academic advisor to ensure transferability of credit toward their degree. Students in good standing who are on leave from the College for more than two consecutive semesters are required to apply for readmission; however, the usual fee is waived, and re-entry is assured. Leaves of absence are not official until authorizations have been obtained from the Director of Student Affairs and the Cashier.

Graduate students who find it necessary to interrupt their studies file a petition with the academic advisor for a leave of absence not to exceed one year. If such a leave delays completion of the program beyond 3½ years (seven semesters), the student must reapply to the program on the basis of requirements in effect at that time.

Withdrawal from the College

Students who must withdraw from the College during the semester are required to complete a *Request for Approval of Withdrawal* form available in the Registrar's Office. Withdrawals are not official until authorizations have been granted by the Director of Student Affairs and the Cashier. Tuition refunds are given according to the prorated schedule (see College Expenses).

Grades

Grades are mailed to students after each semester and summer session. The following grading system is used: Honors (H), equivalent to A+; Pass (P), equivalent to A through C; No Credit (NC), equivalent to D through F; Withdrawn (W), assigned for withdrawal after the fourth week of the semester; and Incomplete (INC).

All grades except INC are considered final. An instructor may request a change of grade when a computational or procedural error has occurred, but a grade may not be changed as a result of re-evaluation of student work or completion of additional work.

If a student believes that non-academic criteria such as considerations of race, politics, religion, or sex have been factors in the evaluation of course work and assignment of final grade, a grievance may be filed with the Dean of the College. A formal hearing is scheduled only after the student, instructor, mutually accepted third party, and department chair have failed to resolve the dispute informally. The formal process is completed as expeditiously as possible. Students may not initiate the procedure after two semesters have elapsed since receipt of the grade in question.

The grade of INC may be assigned if work has been of passing quality, but incomplete because of extenuating circumstances. Prior arrangements must be made with the instructor to assign an INC grade. If incomplete work is not made up by the end of the subsequent semester, the grade for the course automatically becomes NC. Students who register for a course, but who fail to follow appropriate procedures for withdrawing from it, receive the grade of NC for the course.

Class attendance is an important factor in the determination of grades. Students are required to inform instructors of reasons for any absence and to arrange to make up missed assignments. Reports of student progress, if work is unsatisfactory, are filed with the Registrar at the middle of each semester. Such reports are then mailed to students.

Satisfactory Progress

Students are required to make satisfactory progress toward completion of all degree requirements. Undergraduate students are considered to be making satisfactory progress if they have passed a minimum of one half of all semester units undertaken in a given semester. If this minimum is not achieved, students are notified of their deficiency and placed on academic probation.

Academic Probation

Notice of academic probation is sent by the Registrar to inform students when they have failed to maintain minimum academic standards, and to advise them that they also risk loss of any financial aid they may be receiving. Students on probation are required to meet with the academic advisor before enrolling in classes in order to work out a schedule which will permit re-establishment of satisfactory academic standing. To do this, they must have passed a combined total of one half of all semester units undertaken.

Dismissal

Students who fail to meet the terms of probation are notified of dismissal.

Readmission After Dismissal

After one year, a student dismissed from the College for academic reasons may petition the Dean for readmission. Petitions may be submitted no later than four weeks before the beginning of the semester for which readmission is being requested. The Dean examines individual cases and, in some instances, may recommend remedial or other class work before granting readmission, in order for such students to demonstrate their ability to meet the standards of the College. Students readmitted after dismissal are given new probationary terms by the Dean.

Academic Appeals

Students are expected to comply with all degree requirements and academic policies of the College, particularly with regard to completion of course requirements for graduation in the manner prescribed. If questions or problems arise concerning these policies, the academic advisor should be consulted. In some cases, the academic advisor may recommend that a request for a waiver of academic policy be brought before the Variance Committee, composed of individuals appointed by the Dean of the College. The Committee reviews students' requests in light of their over-all academic record, faculty support and recommendation, extenuating personal circumstances, and general guidelines set forth by the Committee. The Committee makes its recommendations to the Dean of the College, who has final authority in such academic matters.

Waivers

Specific subject requirements may be waived for currently enrolled students especially well qualified by experience in a particular field of study. Such exception does not apply toward the total credit requirements for the degree.

Scholastic Records

Transcripts. Official transcripts of permanent academic records are issued upon written request of individual students. To request one or more transcripts, students must complete a request form in the Registrar's Office or send a letter bearing their signature. The first copy of the transcript is provided free of charge. A minimal fee is charged for additional copies (see *College Expenses*).

Transcripts cannot be issued for students with unpaid tuition, emergency loans, library accounts, or other financial obligations to the College.

Access To and Release of Records. The College of the San Francisco Art Institute fully complies with the Family Educational Rights and Privacy Act of 1974, enacted to protect the privacy of educational records, establish the right of students to inspect and review their educational records, and provide guidelines for the correction of inaccurate or misleading data through formal and informal hearings. Students also have the right to file complaints with the Family Educational Rights and Privacy Act Office (FERPAO) concerning alleged failures by the College to comply with the Act. Information concerning this act is distributed to new students by the Office of Student Affairs at orientation, and may also be obtained from the Registrar's Office or by writing to the U.S. Department of Education, Washington, D.C. 20201.

Diplomas

Diplomas, presented at annual commencement ceremonies in May, bear the degree and date of students' actual graduation. Students graduated at the end of the summer sessions (August) or fall semester (December) may arrange to pick up their diplomas in January in person or have them mailed if they are unable to attend Commencement in May. Both the diploma and official transcript note the degree awarded and date of graduation.

Bachelor of Fine Arts Program

Declaration of Major

All students declare their major at the time of application for admission to the College. A course program for undergraduate students is planned for their first semester in the program, in accordance with the curriculum outline of the declared major (see Major Requirements, departmental sections). Thereafter, students choose their courses in relation to the published curriculum and in consultation with an academic advisor, as necessary.

Degree Requirements

Students are responsible for fulfilling all course requirements for the Bachelor of Fine Arts (BFA) degree and the minimum residency requirement of the College. Students are further responsible for consulting with the Registrar before the end of their junior year, ensuring completeness and accuracy of their academic records, and filing an application for graduation at the beginning of their final semester (see *Academic Calendar*).

Departmental requirements for graduation are those in effect when a particular major is declared. Subsequent changes in departmental requirements are applicable, provided they do not require students to enroll in more than a normal complement of courses during any one semester or summer session, or do not prolong the time required to complete BFA degree requirements. Department chairs may waive or substitute other course work for departmental requirements.

The Dean of the College, upon recommendations of the major department faculty, may confer the BFA degree on currently enrolled students who have completed with distinction the first three years' requirements in the major, in the humanities, and a minimum of two consecutive semesters (30 semester units) at the College.

The BFA degree requirements of the College as published in the catalog or bulletin in effect at the time of initial enrollment are those which must be met for completion of the undergraduate program. Subsequent changes in degree requirements, as published in the catalog or bulletin, or as amended by the College, may be substituted with the approval of the Dean.

Undergraduates who are not graduated within ten (10) years of their first enrollment must meet the requirements for graduation in effect on the date of anticipated graduation.

Although students may change their major at any time by consulting their academic advisor, such a change after the beginning of the junior year may require work beyond four years to complete all their degree requirements. It is possible to complete the requirements in two major departments, thus receiving a double major. Students who plan a double major should consult their academic advisor early to determine the most efficient way to complete all requirements.

Advising

The director of Student Affairs provides advising for students who seek help in planning their class schedule so as to satisfy their degree requirements and take advantage of a variety of curriculum offerings, such as internships and independent study. New students meet with the Director of Student Affairs during their first semester and thereafter as needed. At each registration, the Registrar provides students with an up-dated curriculum record noting their academic progress and remaining degree requirements. The Registrar is also available for general advice and assistance.

In addition, faculty provide a major service to students by informally discussing their artistic direction and future goals.

Distribution of Courses

The program of study leading to the BFA degree normally extends over a period of four years (eight semesters). The degree requires satisfactory completion of a minimum of 120 semester units. Approximately two thirds of a student's work is taken in studio art (78 semester units) and one third in art history, liberal arts, and sciences (42 semester units). One semester unit is the equivalent of three hours per week for one 15-week semester, with course work divided between class attendance and outside study.

The studio classes must include a minimum of:

39 semester units in the major department

9 semester units in studio breadth requirements as outlined by the major department

30 semester units in elective studio classes

(For specific studio class requirements and suggested patterns of study, see individual *Major Requirements*.)

The art history, liberal arts, and science classes must include a minimum of:

12 semester units in art history (including requirements of the major department)

6 semester units in the Humanities foundation program, *Visual Ideology in the Contemporary World*

3 semester units in English

3 semester units in Humanities

3 semester units in social science

3 semester units in natural science

12 semester units in elective liberal arts and sciences

Undergraduate Independent Study

Outstanding undergraduates may propose an independent study project of one semester's length, to be undertaken in their junior year *away from the area*. Such projects will be subject to the approval of a faculty advisor in the student's major department, the chair of the student's major department, and the Dean of the College. Such credit will not exceed twelve semester units in studio.

A Humanities project may be taken concurrently, for which a separate proposal must be made. Credit will not exceed three semester units in Humanities.

Prerequisites. The student must be a high sophomore or low junior in good standing at the time of application. In addition, the student must have been enrolled at least half time for one year and completed not less than thirty semester units in residence at the College, prior to the semester of independent study.

Special Studies

Undergraduate students who have completed a minimum of 45 semester units are eligible to work on special projects (including approved internships) during a regular semester and receive appropriate academic credit under the guidance of a faculty member. Eligible students in good academic standing, may register for special studies after receiving written approval from a faculty member, providing that half their academic class load during the given semester is undertaken in regularly scheduled classes. A maximum of 24 semester units in special studies may be applied toward the BFA degree.

Master of Fine Arts Program

The MFA program is planned to help students bring their work to the highest level of artistic achievement, and to assist them in acquiring the knowledge and skills necessary for the development of a professional career. The program consists of 60 units of work distributed over five semesters (which may be completed during a minimum of two academic years, including one summer session).

The program consists of four, 6-unit studio criticism seminars focused on students' work in art; two, 3-unit interdisciplinary theory and criticism seminars centered on current issues in contemporary critical concerns in one or another general aspect of the fine arts; one, 3-unit theory and criticism seminar centered on contemporary issues in students' specific major; four semesters of working individually with a faculty adviser at 2 units per semester; two semesters of optional work in the TA/Internship program at 3 units per semester; four semesters of participation in the Career Preparation Program at 1 unit per semester; one full semester of independent study at 9 units; passage of a final review by the graduate faculty in the major and presentation of a solo show in the annual *Winter MFA Exhibition*.

The MFA Curriculum

Course Requirements	Semester	
First Year	*1st*	*2nd*
Studio Criticism Seminar	6 units	6 units
Interdisciplinary Theory and Criticism Seminar	3	3
Faculty Advisor	2	2
Career Preparation	1	1
Second Year		
Studio Criticism Seminar	6	6
Theory and Criticism Seminar in the Major	3	—
Faculty Advisor	2	2
Career Preparation	1	1
TA/Internship	—	3
Fifth Semester		
Independent Study in Preparation for the final review and exhibition	9	—
TA/Internship *	3	—

* TA/Internship is optional. Student may elect equivalent units of Interdisciplinary Theory and Criticism Seminars as an alternative.

Printmaking Department Chair, Gordon Kluge with students.

Graduate Review Committee

In each department, a Graduate Review Committee, composed of the department chair, seminar leaders, and student's advisor, assesses students' progress on a regular basis and is responsible for setting any supplementary course requirements, *as well as approving continued enrollment in the program*.

A final review of work by members of the Graduate Review Committee in the appropriate major is required of all MFA candidates. Interim reviews may also be required, the scheduling and number of which vary according to policies set by individual departments. A detailed description of departmental review policies may be obtained from the Office of the Dean.

Students who have completed the 60 units of course work required for the MFA degree, but who fail to pass the final review, may register for a second review at the end of either of the two subsequent semesters. Students may not enroll for more than a total of seven semesters. Graduate students register at the beginning of each semester so long as any degree requirements including the final review, remain to be fulfilled. If the program is not completed within three and one half years of matriculation, students must reapply for admission and are subject to entrance requirements in effect at that time.

Change of Major

Students who wish to change their major must reapply for admission to the program, resubmit their portfolio for review, and complete the course requirements specific to the new major.

Specific departmental information concerning independent study, special course and review requirements, and facilities is available from the Office of Admissions.

Student Life

Office of Student Affairs

The Office of Student Affairs is responsible for seeing that students are provided the information and support services they need to use their capabilities fully during school and after graduation.

Orientation

In connection with each semester's registration period (see *Academic Calendar*), a full schedule of orientation activities is planned to acquaint new students with the Art Institute and the arts community of the greater Bay Area. Specific activities include informational presentations, building tours, receptions, and trips to museums and galleries. While attendance at orientation is not mandatory, it is strongly recommended. An orientation fee is assessed all entering degree students (see *College Expenses*).

Student Handbook

A handbook is published annually to apprise students of essential information concerning life at the College and in the San Francisco Bay Area. Copies are distributed at orientation and are available free of charge from Student Affairs, Admissions, and the Public Information Office.

Academic Advising

(See *Academic Programs: Procedures and Regulations*.)

Counseling

Personal counseling and referrals to outside professionals are provided by the Director of Student Affairs. Assistance with grievances and other College-related problems is also available.

Veterans

The Registrar is the Veterans Administration coordinator on campus, providing certification of requirements for Veterans Administration benefits.

College Registration, Spring 1983.

Personal Development and Placement

The Student Affairs Office believes that a successful career in the arts requires an informed investigation into and preparation for the complexities of the job market. Students are encouraged to begin early to supplement their studies with real-world experiences such as internships, part-time work in areas related to their major field, exhibition of their work, and grant-proposal writing. The Student Affairs Office conducts an informal series of workshops on these and related topics and provides information and advice on competitions, exhibition opportunities, grants, study abroad, internships, and supplemental vocational training.

The Job Locator/Developer assists students seeking part-time work by maintaining active files of such jobs and assisting students in contacting potential employers. Listings of full-time professional positions are maintained for graduating students and alumni. Full-time and part-time job openings are posted prominently inside the Student Affairs Office.

Personal assistance is provided for resume writing, job-seeking techniques, and business aspects of being a professional artist. A slide registry is maintained for students who may wish to show work to prospective employers or galleries.

Also maintained are reference files where students are encouraged to keep letters of recommendation from instructors and other individuals. These letters are sent to employers or graduate schools upon student request.

Health

Students who need health care may obtain information from the Student Affairs Office on outside facilities, doctors, dentists, and other practitioners. A student health plan is available through the Institute's Personnel Office.

Housing

Most Art Institute students choose to live in apartments or studios, frequently sharing them with other students. Dormitory-like accommodations are available at several independent resident clubs in San Francisco. These clubs are essentially private dormitories and generally provide two meals per day as well as maid and linen service. Each semester, space is reserved by the Art Institute for students arriving from out of town. Costs vary according to accommodations, but are generally reasonable. The residence clubs provide a secure and friendly environment from which students can find long-term accommodations without feeling rushed. A housing brochure is available from Admissions or Student Affairs.

Transportation

The Art Institute is well served by the city's extensive system of public transportation. A map of San Francisco indicating bus, cable car, and Muni metro routes is available from the Student Affairs Office or the San Francisco Municipal Railway, 949 Presidio Avenue, San Francisco, CA 94115.

Student Rights and Responsibilities

Students are responsible for reading this bulletin and for following the regulations and procedures it sets forth.

The College assumes that student conduct will demonstrate respect for the individual property rights of others, including the College and its property. The College further assumes that all Art Institute community members will respect city, state, and federal laws. A student may be suspended from classes or dismissed from the College for any reason considered just cause (e.g., disruption of classes, abuse of property, plagiarism, theft) and in the best interests of the student body and the College.

Grievances

Students who have grievances against other students, staff, or faculty members should bring such matters to the attention of the Director of Student Affairs, who is responsible for explaining and implementing the grievance procedure.

Non-Liability

The College makes every reasonable attempt to provide protection of student property. No responsibility can be assumed, however, for loss of or damage to student work or property.

Student Governance and Activities

Student Senate

The Student Senate is a forum for discussion and action concerning all matters affecting students. All currently enrolled students are senators and may vote on all issues.

Three students (one graduate and two undergraduates) are elected to the Art Institute's Board of Trustees for one-year terms (see *Governance*). In addition, the Student Senate Chair serves as an ex-officio voting trustee. The Senate also has representation on trustee-governed committees of the Art Institute such as College, Finance, Executive, Exhibition, and Faculty Senate.

The Student Senate sponsors the student newspaper, Diego River Gallery program, annual *SFAI Film Festival*, Stillights Gallery (through the Photography Department), student organizations, and various special activities. These programs are supported by the $10.00 non-refundable student activities fee charged all students each semester. Proceeds are administered solely by the Student Senate.

Student Exhibitions

The Diego Rivera Gallery program affords students the opportunity to have their work considered for inclusion in a year-round series of group exhibitions. Approximately 20 shows reflecting a wide range of media and ideas are presented each year. Applications are solicited twice annually by a jury of students representing each studio department of the College. The program is administered by a student staff and funded by the Student Senate.

With its high ceiling and exposure to natural light, the gallery is an adaptable space well suited to the exhibition of work in all formats. Occupying its north wall is a 30' × 40' mural which Mexican artist Diego Rivera painted in 1930/1931. Consistent with the W.P.A. spirit of the era, the fresco depicts the working world of a modern American city in cross-section, dominated by the heroic figure of a workman. Within the framework of the painted scaffolding that divides the mural into sections are various figures representing different aspects of planning and construction. Seated on the central scaffold is a rear view of the artist.

Audio-Visual

The Audio-Visual Department, located in the Art Institute's 250-seat lecture hall, is a multi-media resource center that provides instructional equipment and technical assistance for classes, lectures, and special events.

The Lecture Hall is available to students one afternoon per week to view slides, project 16mm and super-8 films, listen to audiotapes, or look at videotapes with the assistance of a technician. The Department's Intermedia Workshop Room enables students to work privately or in small groups.

The Department also administers the Computer Laboratory, containing two TRS 80 computers with programmable media, including a digitizer and multi-pen plotter.

School Store

The Art Institute School Store stocks a wide assortment of painting and drawing materials, print-making supplies, and other equipment at prices 10 to 75% less than those at retail art-supply outlets. All net profits from sales are contributed to the Art Institute's Grants-in-Aid Fund.

Cafeteria

The SFAI Cafe is the Art Institute's on-campus restaurant. The menu features daily specials, soups, sandwiches, salads, and beverages.

Lockers

Lockers are provided free of charge each semester. Students who wish to keep the same locker for more than one term may do so by special arrangement only. Otherwise, any contents remaining after the last day of studio classes are discarded.

Open Studio

Each Friday morning and afternoon during the regular semesters, students have the opportunity to draw or paint from the model in a designated studio. The program is open, free of charge, to all currently enrolled students.

Students lighting an exhibition in the Diego Rivera Gallery.

College Expenses and Financial Aid

Tuition

A non-refundable tuition deposit of $200 is due from entering students within 30 days of notification of acceptance by the College. Class space is guaranteed upon receipt of the deposit and *Intent to Register* form. The deposit is applied toward the *first* semester's tuition.

Tuition for each semester is due in full at the time of registration. Checks and drafts are to be made payable to the San Francisco Art Institute. The tuition schedule given below is for the *1983/1984 academic year*.

Tuition (per semester)

All Students

Units	
1	$ 254*
2	498
3	742
4	986
5	1,230
6	1,474
7	1,711
8	1,948
9	2,173
10	2,308
11	2,431
12-15	2,555
Overload (16 or more)	2,555 + 212 per additional unit
Independent Study	
12 units (studio work)	737
15 units (studio work + Humanities)	1,045

* Figures include the $10 non-refundable student activities fee.

Other Costs of Attendance

Current estimates for costs of books, supplies, as well as living and other expenses, may be obtained from the Financial Aid Office.

Tuition Changes

Students should expect some annual increases in tuition to meet rising costs. The College notifies students of tuition changes as far in advance as possible.

Tuition Deferments

Tuition deferments are available on a limited basis. Deferment applications may be obtained from and must be approved by the Cashier. After the *minimum* non-refundable deposit of $200 has been paid, the amount to be deferred may be paid ⅓ at the time of registration, ⅓ the following month, and ⅓ the following month. No deferments will be made for less than 6 units. No deferments can be given during registration. Students who do not complete their deferment applications before registration are required to register late, and will be charged the $25 late registration fee. *There can be no exceptions to this rule.*

Fees

Application

Payment of this $25 non-refundable fee must accompany all applications for admission to the BFA and MFA degree programs. It is *not* applied toward tuition.

Handling of Graduate Portfolios

Applicants to the graduate (MFA) program are charged a portfolio handling fee of $15. Payment must accompany all shipped portfolios, or they cannot be returned. The fee is waived for applicants who deliver *and* pick up their portfolios. In addition to the handling fee, return shipping must accompany all portfolios.

Orientation

To defray costs of orientation, new undergraduate students are charged a $10 fee at the time of their first registration.

Student Activities

A non-refundable activities fee of $10 per semester (included in tuition charges) is used to provide support for the Diego Rivera Gallery program, student newspaper, and other activities sponsored by the Student Senate.

Student Identification Cards

Student IDs are issued free of charge at the time of registration. A fee of $5 is charged for the replacement of lost cards.

Late Registration

A fee of $25 is charged to students who register for credit after the close of the official registration period (see *Academic Calendar*).

Change of Program

A fee of $10 is charged for each change of program after the first week of classes (see *Academic Calendar*).

Personal Checks Returned Unpaid

There is a charge of $10 for all checks returned unpaid.

Laboratories and Materials

Some departments assess laboratory and materials fees. Students should consult the particular department for complete information.

Graduate Students Studio Facilities Use

Studio facilities available to graduate students vary greatly from department to department. Students who wish to use studio facilities *must* contact the Office of Admissions for current information.

Graduate students who do *not* use Institute facilities will receive a $175 tuition discount per semester.

Transcripts

The first copy of each student's academic record is issued free of charge. A fee of $3 is charged for subsequent transcripts; payment must accompany the request; $1 is charged for each additional copy included in a given request. There is a special fee of $5 for issuance of transcripts outside the regular processing schedule.

Withdrawals and Refunds

Students are responsible for payment of all tuition charges and fees incurred. Refunds can be made for tuition *only*, not for fees or surcharges. Refunds are authorized only if notice of withdrawal from a course or the College is filed in writing with the Office of the Registrar. The day on which this written notice is submitted is the official date of withdrawal for purposes of determining the amount of the tuition refund. Responsibility for filing notices of withdrawal rests entirely with the student. Any money owed the College is due on the official date of withdrawal. Students who stop attending classes without notifying the Registrar are ineligible for refunds.

Refunds are based on the entire amount of tuition for the course(s) being dropped, and are made according to the following schedule:

First full week of classes	80%
Second week	60%
Third Week	40%
Fourth week	20%
Fifth and subsequent weeks	0%

Full refunds of the amount over the non-refundable tuition deposit are given before the first day of classes. Refunds are not made after the fourth week of classes.

Unpaid Accounts

Grade reports, transcripts, degrees, or certificates cannot be released for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

Financial Aid

The Financial Aid Program of the San Francisco Art Institute accomplishes several goals, of which the most important is assistance for students who could not otherwise afford to attend. Prospective students in need of financial aid are encouraged to inquire with the Financial Aid Office about possible sources of assistance.

Financial aid for Art Institute students is available in the form of scholarships, grants, loans, and part-time employment. Amounts of awards vary and depend on students' demonstrated and verified financial need, as well as the amount of funds available for disbursement. Students who apply for financial aid are considered for all programs for which they are eligible. Awards are made on the assumption that students have been accepted into a degree program or, if currently enrolled, are in good academic standing and making satisfactory progress toward completion of their degree requirements. A new determination of financial need is made each academic year.

Applications

All requests for financial aid should be directed to the Financial Aid Office. They must include a Financial Aid Form (FAF) or Student Aid Application for California (SAAC) filed with the College Scholarship Service; a completed application for admission to the College; and signed photocopies of U.S. income-tax returns (form 1040 or 1040A) for the previous year. *Priority is given to applicants whose files are complete by April 1.* To provide adequate processing time, the FAF or SAAC should be completed and mailed to the College Scholarship Service by *February 1*. Applications received by the Financial Aid Office after the priority deadline are evaluated for eligibility, but awards are contingent upon the continuing availability of funds.

Students are urged (and in some cases *required*) to seek financial aid from sources not administered by the College, such as state and local scholarship programs, service clubs, Veterans Administration, Social Security, and similar agencies. Information and applications are available from the Financial Aid Office or the appropriate agency. Because governmental student-aid appropriations and eligibility requirements are subject to change, prospective applicants should contact the Financial Aid Office for information and procedures before applying.

Student exhibition in the Diego Rivera gallery.

Grants and Scholarships

All entering, continuing, and re-entering students who meet eligibility requirements may apply for Art Institute grants-in-aid (SFAI Grants). A total of approximately $230,000 was awarded from the Art Institute's grant fund during academic year 1982/1983. Grants include the following memorial and restricted scholarships, as well as additional grants awarded from other College sources:

- *Anne Bremer Memorial Scholarship* — established to help students of demonstrated ability to obtain an art education.
- *Ellen Hart Bransten Memorial Scholarship* — up to full tuition for a fourth-year undergraduate student in painting, although the award may be granted to a student in another major at the discretion of the Art Institute. The recipient must demonstrate future promise, and is selected without regard for financial need. Inquiries should be directed to the Director of Financial Aid.
- *Edward Wilson Coles Art Scholarship* — up to full tuition for a student majoring in painting or sculpture.
- *Ford Foundation Endowed Scholarships* — established by the Foundation to benefit students majoring in studio art.
- *Hector Escobosa Memorial Scholarship* — up to full tuition for an advanced painting student of outstanding ability and dedication who has maintained an honor standing throughout the College curriculum. Inquiries should be directed to the Director of Financial Aid.
- *Aline Gunst Memorial Scholarship* — awarded to a needy and deserving student.
- *Sine Marie Hahn Scholarship* — awarded to a needy and deserving student majoring in painting.
- *James D. Phelan Scholarship* — awarded to needy and deserving students.
- *Edna Reichmuth Scholarship* — established to assist deserving graduates of Alameda County (California) high schools.
- *Abraham Rosenberg Scholarship* — awarded to a needy and deserving student.
- *Sobel Memorial Scholarship* — Each year a nationwide scholarship competition is held for newly entering undergraduate students. A limited number of grants are awarded to those students who demonstrate truly superior ability through their portfolios. Departmental faculty review portfolios in mid March and select winners by April 6. Only those students who have been accepted for admission by April 1 are eligible to receive a Sobel Scholarship. These grants are made on the basis of both need and merit and may vary between individuals. Sobel Scholarships are always well in excess of standard "need-based" awards. Details concerning the Sobel competition are published each January.
- *Virgil Williams Scholarship* — awarded to a needy and deserving student.

Community College Scholarships

Partial tuition scholarships for students transferring to the College from selected community and junior colleges in California. Selection criteria include financial need and the student's professional promise as an artist. Scholarship recipients are selected after screening by the art faculty of their community college. They must be eligible for admission to the College's Bachelor of Fine Arts program and must also apply for all federal and state financial aid programs for which they may be eligible. A current listing of community and junior colleges invited to nominate students for this scholarship program is available from the Office of Admissions and Financial Aid.

Graduate Assistantships/Internships

A limited number of assistantships/internships is made available each semester to fourth- and fifth-semester students in the MFA program. Such assistantships/internships carry a partial tuition remission. Students may hold such positions for two semesters only. Recipients assist in various studios, aid in limited types of undergraduate instruction, or perform in other capacities as assigned by the department chair.

Currently enrolled graduate students may apply for an assistantship or renewal of an existing one no later than 20 days before the end of the semester preceding that for which application is being made (see *Academic Calendar*). Teaching assistant/internship arrangements are coordinated by the Student Affairs Office, with all specific assignments subject to confirmation by the appropriate faculty member, department or organization concerned, and by the department chair.

Federal and State Aid Sources

Financial aid is available on the basis of financial need from several federal and state student aid programs. To be eligible, applicants must be U.S. citizens, permanent residents, or living in the United States for other than a temporary purpose. Completion of the FAF or SAAC serves to establish eligibility for most of these programs, although in some cases a special application or supplement may be required.

Pell Grants

Formerly called Basic Educational Opportunity Grants, these awards are available to all undergraduates seeking their first bachelor's degree. Pell Grants are made on the basis of financial need. Eligibility for Pell Grants lasts as long as is necessary to complete the requirements for a first bachelor's degree while maintaining satisfactory academic progress.

Supplemental Education Opportunity Grants (SEOG)
Like Pell Grants, these are available to all undergraduates seeking a first bachelor's degree, and are awarded on the basis of financial need. Eligibility lasts as long as is necessary to complete the requirements for a first bachelor's degree while maintaining satisfactory academic progress.

College Work-Study (CWS) Program
Funded primarily through federal assistance, the College Work-Study program is open to both undergraduate and graduate students. It provides employment opportunities for students who can demonstrate financial need. Most work-study jobs are located at the Art Institute, although some may be available off campus in non-profit agencies.

Students ineligible for CWS awards are encouraged to consult with the Job Locator/Developer in the Student Services Office for non-work-study jobs available both on and off campus (see *Student Services*).

Guaranteed Student Loans (GSL)
Low-interest loans made by banks, credit unions, savings and loan associations, and other qualified lenders to help students defray their educational expenses. These loans are insured by either the federal government or a state guarantee agency. GSL applications must be completed by both the student and the Art Institute before submission to the lender. Both undergraduate and graduate students may borrow up to certain prescribed amounts. Students unable to obtain a GSL through their local bank should contact the Financial Aid Office for referral to a possible alternative lender.

California State Grant Programs
All California residents who apply for financial aid *must* submit the Student Aid Application for California (SAAC). Residents of California are those who will have lived in the state for at least one year before the date on which they begin to use the grant. Undergraduate applicants may be required to take the SAT examination by the December testing date if a high school grade-point average is not available or is more than 10 years old. Application deadline is early February. All award winners are selected by the California Student Aid Commission.

- *Cal Grant A* — available for the first eight semesters of full-time study toward a first bachelor's degree. Selection criteria include financial need and grade-point average or SAT scores
- *Cal Grant B* — designed to assist high-potential students from minority/low-income families. The program is open only to students with less than one full semester of post-secondary education; grants may be renewed for as many as three additional years while seeking a first bachelor's degree.
- *California Graduate Fellowships* — awarded, for full-time post-baccalaureate study, on the basis of applicants' financial need, Graduate Record Examination (GRE) scores, career plans, and socio-economic background. Applicants must take the GRE no later than the February testing date.

State Programs outside California
Residents of states other than California should write to their state's Department of Education for information on grant and loan programs available for students who study out of state. The Art Institute cannot, from its own resources, award funds potentially available from a state program for which a student neglects to apply.

"PLUS" Loans (Auxiliary Loans to Assist Students)
PLUS Loans are intended to provide additional funds for educational expenses, at an interest rate significantly higher than that for the GSL. Like the GSL, they are made by a lender such as a commercial bank, credit union, or savings and loan association. Applications are made in the same manner as that for the GSL program, except that PLUS borrowers are not required to show financial need. Eligible borrowers include independent undergraduates, graduate students, and the parents of dependent undergraduates. Participation in the PLUS program varies from state to state; current information is available from the Financial Aid Office.

Admission

The SFAI Office of Admissions helps students decide how best to begin and further their education as fine artists. Often, it is difficult to predict whether a prospective student will succeed at the Art Institute. The openness, freedom, and diverse curriculum of the College are most suitable for young artists who have a clear sense of direction and self-discipline. The admissions process creates a dialog in which these elements can be discussed and measured, encouraging students who are most likely to thrive in this environment to do so, and those who may not to find a more appropriate place for their education and artistic development.

Because the admission process is highly personalized, each application is reviewed on an individual basis. There are no arbitrarily imposed criteria for acceptance. All admissions decisions are made by the Admissions Committee with the cooperation of departmental faculty. Applicants may appeal decisions of non-acceptance through written petition to the Dean of the College.

Procedures

Prospective students declare their major at the time of application for admission to the College. While applications are accepted throughout the calendar year (see *Admissions Schedule*), students are encouraged to apply well in advance of the registration period for the semester of their planned first enrollment. Financial aid applicants must have notification of their acceptance by the College before their financial aid application can be considered (see *Financial Aid*).

Students working in the painting studio.

Undergraduate (BFA) Program

Application Procedures

In order for an application for admission to be considered, the following items must be received by the Admissions Office:

- *Completed application form and statement of purpose* (included in the back of the Bulletin or available from the Admissions Office.)
- *$25.00 application fee* (non-refundable)
- *Official high school transcripts* for all applicants who are coming directly from high school, or who have completed less than one year of full-time study at an accredited college. Students who have received the General Equivalency Diploma (G.E.D.) must submit their test results with secondary school transcripts.
- *Official academic transcripts* from all colleges, professional schools, and universities previously attended.
- *A portfolio*, consisting of 10 to 15 slides of the student's work. (This requirement may be waived in some cases by special written request to the Director of Admissions.) Original work is accepted only when presented in person in an admissions interview. Special events will be held for this purpose during the fall and winter at various locations throughout the country. Arrangements for these interviews may be made by contacting the Admissions Office. Interviews in the SFAI Admissions Office may also be arranged at any time. *Note*: Filmmaking and Performance/Video majors may choose to submit one representative work (maximum length, 15 minutes; format, 8mm or 16mm film, ½" reel or ¾" video cassette). Written documentation of performance works or screenplays may be submitted in lieu of an actual work.

The Admissions Committee may, in some cases, require letters of recommendation or personal interviews. Applicants will be notified directly if this is the case.

All required credentials accompanying applications become the property of the College and cannot be returned. Slide portfolios will be returned C.O.D. upon request.

Applicants are notified in writing of their acceptance or rejection.

After formal notification of acceptance by the College, new students should return the completed *Intent to Register* form with payment of the $200, non-refundable tuition deposit. Upon receipt of the form and the fee, admissions counselors work with new students to develop a program of courses designed to meet individual needs and interests.

Foreign Students

The College is approved by the U.S. Immigration and Naturalization Service for enrollment by non-immigrant alien students. Undergraduate foreign students must attend full-time (at least 12 semester units), make satisfactory progress toward the BFA degree, and agree to comply with all governmental regulations of both the United States and their home country. Foreign applicants to the College must submit:

- Completed application form and non-refundable application fee (by international money order, U.S. currency only)
- A portfolio
- Certified copies, in English, of all secondary-school records, college records (if any), school certificates, and results of matriculation examinations
- Results of the Test of English as a Foreign Language (TOEFL). A minimum score of 500 is required. The code number for the Art Institute is 4036
- Information concerning both the TOEFL and English-language programs is available from U.S. embassies and consulates.
- *Financial statement*. The U.S. Immigration and Naturalization Service requires the College to certify the financial resources of all foreign applicants. A *Certificate of Finances* form is sent to foreign applicants upon acceptance.

When the preceding documents have been correctly completed and returned to the Office of Admissions, and the application has been accepted by the Art Institute, the 1-20 form necessary for the student (F-1) visa is issued. The 1-20 is usually issued two months before registration.

Transfer Credit

To be transferred directly, credit must have been earned from an accredited college or university for course work completed with a grade equivalent to "C" or better. Studio credits earned from unaccredited institutions will be evaluated on the basis of portfolio as received by the appropriate Department Chair and the Director of Admissions and credit will be awarded at their discretion. No credit is awarded for "life" or "work" experience.

Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously earned college credit, and if the work has been completed satisfactorily. Those applicants who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Office of Admissions for evaluation.

Transfer units from an accredited college or university are credited toward the BFA degree insofar as they are related to the undergraduate curriculum. Credit is awarded for approved courses on the basis of equivalent semester units.

Of the 120 semester units required for the BFA degree, a maximum of 54 semester units is accepted in fine-arts studio courses. Of these, 8 semester units may be transferred for studio courses in subjects other than fine arts (e.g., crafts). Of the 30 semester units required in liberal arts and sciences, a maximum of 24 semester units is accepted. Liberal arts and science courses accepted in transfer include English composition, humanities, social science, and natural science. A maximum of 6 semester units in any one discipline (e.g., foreign language, history, political science, biology) is accepted. Twelve semester units in art history are accepted if the coursework corresponds to that required for the BFA degree at the College.

Credit by Examination

Students may receive credit for general-studies (liberal arts and sciences) course requirements on the basis of results of the College Entrance Examination Board (CEEB) Advanced Placement Examinations. Test results are subject to evaluation.

Non-Degree Status

Individuals who wish to enroll in 6 or fewer semester units per semester may do so simply by registering for the courses as non-degree students at the beginning of each semester (see *Academic Calendar*). Application for admission to the College is not required. Non-degree students who wish to undertake more than 6 units per semester must complete the application for admission but need not submit credentials required of degree-program applicants. Such students do not declare a major and are not assigned class standing.

Non-degree students are not permitted to enroll in graduate courses.

Students with a bachelor's degree in the fine arts may wish to avail themselves of the non-degree option to develop a portfolio in preparation for application to the graduate (MFA) program. Foreign students may be admitted under this option for one semester only, provided they register as full-time students (12 semester units) and apply for admission to the MFA program for the following semester.

Non-degree enrollment is also appropriate for students who hold a baccalaureate degree and wish to undertake additional studies beyond the degree, but not work toward an advanced degree at the College.

Non-degree students are awarded credit for successfully completed courses and pay tuition and fees identical to those charged degree students. However, they are ineligible for financial aid. Should a non-degree student later decide to matriculate into the degree program, courses taken and passed on a non-degree basis are applied toward completion of the degree requirements.

Visiting Students

By mutual institutional agreement, students enrolled in other colleges or universities may take work at the College as visiting students. This accommodation is made by special arrangement. Interested individuals should contact both their home institution and the Office of Admissions.

Veterans

The College is approved by the California State Department of Education, Bureau of School Approvals, for the training of veterans, and by the California Department of Veterans Affairs. Upon acceptance, veterans should contact the Registrar, who acts as Veterans Affairs Coordinator at the College.

Handicapped Students

The College encourages inquiries from qualified handicapped persons who may wish to study here. It is impossible, however, to specify which facilities and programs are fully accessible to those with particular handicaps. For information concerning accessibility of programs and facilities for a specific handicap, please contact the Office of Admissions.

Summer Sessions

Formal application for admission to the College is not required for undergraduate summer enrollment, and there are no special procedures for foreign students. However, students are advised to use the advance reservation system described in the summer sessions announcement to reserve class space by mail. Summer course descriptions, class schedules, and complete enrollment information are available from the Office of Admissions in early spring.

Master Of Fine Arts (MFA) Program

Admission standards established by the Graduate Review Committee for applicants' area of emphasis (major) are based primarily on the quality of portfolios. Academic qualifications include a baccalaureate degree, but exceptionally well-qualified applicants with substantial professional experience may be accepted without an undergraduate degree. Such candidates are, however, required to complete additional undergraduate courses as determined by the Office of Admissions and the Dean of the College. These requirements may be fulfilled concurrently with graduate work toward the MFA degree.

Application Procedures

Applicants to the MFA degree program must submit the following to the Office of Admissions on or before the application deadline for the semester of intended enrollment (see *Admissions Schedule*):

- **Completed application** form (inside the back cover of this bulletin or obtainable from the Office of Admissions) and payment of the nonrefundable application fee. *The application form and fee must be sent prior to and separate from the portfolio.*
- **Official transcripts** of all undergraduate and graduate work (both completed and in progress) sent directly from each college or university attended. All such credentials become the property of the College and cannot be returned.
- **Portfolio**. Applicants to the MFA program must demonstrate proficiency in their major field by submitting a portfolio of original work. *Portfolios must be received only within the 10 days preceding the application deadline*. All portfolios require a $15.00, non-refundable handling fee and are returned C.O.D.

In addition to the non-refundable handling fee, the cost of shipping must accompany all portfolios to be returned to addresses outside the continental United States. No responsibility can be assumed for work lost or damaged for any reason, either in transit or while at the College for review. Applicants who wish to insure their work must make their own arrangements.

The portfolios of all applicants are reviewed by the Graduate Review Committee of the major department to which admission is being sought. The College reserves the right to refuse admission on the basis of original work submitted.

All applicants are notified in writing of their acceptance or rejection.

Foreign Students

Portfolio handling fees and cost of return shipping must be submitted in the form of an international money order (U.S. currency only). For special administrative procedures concerning admission of foreign applicants to the MFA program, see *BFA Program, Foreign Students*.

Portfolio Requirements

Filmmaking. Applicants submit one or more films in either super-8 or 16mm; sound or silent. Films should be identified on both can and reel. Slides, photographs, videotapes, and scripts are not accepted. Videotaped copies of original films or double-system films may be accepted by prior arrangement only. The statement of purpose is given careful consideration (see *Application*).

Fred Martin (center), Dean of the College.

Painting and Sculpture. Applicants submit six examples of work in their area of emphasis, and a selection of drawings completed within the 18 months prior to application, each labeled with the applicant's name and completion date of the work. An inventory must accompany the examples. It is preferable to examine actual work rather than slides; however, in view of the shipping expense, a preliminary assessment is made on the basis of 25 slides for those applicants who reside outside a 100-mile (160 km) radius of San Francisco. Each slide must be marked with the applicant's name, and completion date, medium, and dimensions of the work. Slides must be sent in a Kodak carousel, correctly inserted and ready for projection. The completed application and carousel must be received no later than 45 days before the application deadline (see *Admissions Schedule*). After the preliminary review, applicants are notified whether to submit examples of actual work.

Performance/Video. Applicants should submit documentation of specific pieces (i.e., videotapes, audiotapes, written documents, drawings, photographs, etc.). Videotapes must be either ½" reel-to-reel or ¾" cassettes. Presentations of live performance works may also be arranged by contacting the Department chair at least two weeks before the application deadline (see *Admissions Schedule*).

Photography. Applicants submit a portfolio of work consisting of at least 15 to 25 original photographs. Portfolios should embody what applicants believe is a substantial representation of their work. It is preferred that work not be matted. Interviews may be required.

Printmaking. Applicants submit a minimum of 10 examples of work in printmaking and a selection of drawings completed within the 10 months immediately preceding application. Each work should be labeled with the applicant's name and completion date of the work. An inventory should accompany the examples. Slides are acceptable.

Academic Calendar

Fall Semester 1984

Tuition for Continuing Students who registered in May is due in full. Class space cannot be held after this date if tuition has not been paid.	**August 15**
Semester begins. Orientation, Entering Students. Registration, Entering BFA Students.	**August 28**
Orientation activities. Registration, Continuing and Re-entering Degree Students. Registration, Non-Degree Students.	**August 29**
Orientation activities. Registration, MFA Students. Last day to register without late fee.	**August 30**
Labor Day, Holiday	**September 3**
Instruction begins.	**September 4**
Last day to change program without fee.	**September 10**
Last day to add courses. Last day to register.	**September 14**
Last day to withdraw from classes *without* "W" grade.	**September 28**
Applications due for BFA and MFA degrees to be conferred in December 1984.	**October 15**
Mid-semester grading period.	**October 22-26**
Last day to apply for Independent Study for Spring Semester, 1985. *See Admissions Schedule (MFA Program) for Spring, 1985 admission.*	**November 19**
Thanksgiving recess. Holiday	**November 22, 23**
Last day to apply for Graduate (MFA) assistantships for Spring Semester, 1985.	**November 26**
See Admissions Schedule (MFA Program) for Spring, 1985 admission.	**November 29**
Registration, Continuing Degree Students for Spring Semester, 1985. A $200 non-refundable tuition deposit is required. Tuition is due in full on or before January 11. Class space cannot be held after that date if tuition has not been paid.	**December 5, 6**
Semester ends. Last day to withdraw from classes *with* "W" grade. Last day to remove incomplete grades from Spring Semester, 1984 and Summer Sessions.	**December 14**

Spring Semester, 1985

Tuition for Continuing Students who registered in December is due in full. Class space cannot be held after this date if tuition has not been paid.	**January 11**
Semester begins. Orientation, Entering Students. Registration, Entering BFA Students.	**January 15**
Orientation activities. Registration, Continuing and Re-Entering Degree Students. Registration, Non-Degree Students.	**January 16**
Orientation activities. Registration, MFA Students. Last day to register without late fee.	**January 17**
Instruction begins.	**January 21**
Last day to change program without fee.	**January 25**
Last day to add courses. Last day to register.	**February 1**
Last day to withdraw from classes *without* "W" grade.	**February 15**
Presidents' Day. Holiday	**February 18**
Applications due for BFA and MFA degrees to be conferred in May 1985.	**March 4**
Mid-semester grading period.	**March 11-15**
See Admissions Schedule (MFA Program) for Fall, 1985 admission.	**March 18**
Spring recess.	**March 18-22**
See Admissions Schedule (MFA Program) for Fall, 1985 admission.	**March 28**
Financial Aid Forms received by this date will be given priority consideration for academic year 1985/1986.	**April 1**
Last day to apply for Independent Study for Summer or Fall Semester, 1985.	**April 15**
Last day to apply for Graduate (MFA) assistantships for Fall Semester, 1985.	**April 22**
Registration, Continuing Degree Students for Fall Semester, 1985, a $200 non-refundable tuition deposit is required. Tuition is due in full on or before August 14. Class space cannot be held after that date if tuition has not been paid.	**May 1,2**
Semester ends. Last day to withdraw from classes *with* "W" grade. Last day to remove incomplete grades from Fall Semester, 1984.	**May 10**
Annual Commencement. Exhibition of student work.	**May 19**

1985 Summer Sessions

Session I	**May 27 - July 5**
Independence Day. Holiday	**July 4**
Session II	**July 8 - August 16**

Fall Semester 1985

Tuition for Continuing Students who registered in May is due in full. Class space cannot be held after this date if tuition has not been paid.	**August 14**
Semester begins. Orientation, Entering Students. Registration, Entering BFA Students.	**August 27**
Orientation activities. Registration, Continuing and Re-Entering Degree Students. Registration, Non-Degree Students.	**August 28**
Orientation activities. Registration, MFA Students. Last day to register without late fee.	**August 29**
Labor Day. Holiday	**September 2**
Instruction begins.	**September 3**
Last day to change program without fee.	**September 9**
Last day to add courses. Last day to register.	**September 13**
Last day to withdraw from classes *without* "W" grade.	**September 27**
Applications due for BFA and MFA degrees to be conferred in December 1985.	**October 15**
Mid-semester grading period.	**October 21-25**
Last day to apply for Independent Study for Spring Semester, 1986.	**November 19**
Last day to apply for Graduate (MFA) assistantships for Spring Semester, 1986. *See Admissions Schedule (MFA Program) for Spring, 1986 admission.*	**November 25**
Thanksgiving recess. Holiday	**November 28-29**
Registration, Continuing Degree Students for Spring Semester, 1986. A $200 non-refundable tuition deposit is required. Tuition is due in full on or before January 10. Class space cannot be held after that date if tuition has not been paid.	**December 4, 5**
See Admissions Schedule (MFA Program) for Spring, 1986 admission.	**December 5**
Semester ends. Last day to withdraw from classes *with* "W" grade. Last day to remove incompletes from Spring Semester 1985 and Summer Sessions.	**December 13**

Spring Semester 1986

Tuition for Continuing Students who registered in December is due in full. Class space cannot be held after this date if tuition has not been paid.	**January 10**
Semester begins. Orientation, Entering Students. Registration, Entering BFA Students.	**January 14**
Orientation activities. Registration, Continuing and Re-entering Degree Students. Registration, Non-Degree Students.	**January 15**
Orientation activities. Registration, MFA Students. Last day to register without late fee.	**January 16**
Instruction begins.	**January 20**
Last day to change program without fee.	**January 24**
Last day to add courses. Last day to register.	**January 31**
Last day to withdraw from classes *without* "W" grade.	**February 14**
Presidents' Day. Holiday	**February 17**
Applications due for BFA and MFA degrees to be conferred in May 1986.	**March 3**
Mid-semester grading period.	**March 10-14**
See Admissions Schedule (MFA Program) for Fall, 1986 admission.	**March 17**
Spring recess.	**March 17-21**
See Admissions Schedule (MFA Program) for Fall, 1986 admission.	**March 27**
Financial Aid Forms received by this date will be given priority consideration for academic year 1986/1987.	**March 31**
Last day to apply for Independent Study for Summer or Fall Semester, 1986.	**April 14**
Last day to apply for Graduate (MFA) assistantships for Fall Semester, 1986.	**April 21**
Registration, Continuing Degree Students for Fall Semester, 1986. A $200 non-refundable tuition deposit is required. Tuition is due in full on or before August 15. Class space cannot be held after that date if tuition has not been paid.	**April 30 - May 1**
Semester ends. Last day to withdraw from classes *with* "W" grade. Last day to remove incomplete grades from Fall Semester, 1985.	**May 9**
Annual Commencement. Exhibition of student work.	**May 18**

1986 Summer Sessions

Session I	**May 26 - July 3**
Independence Day. Holiday	**July 4**
Session II	**July 7 - August 15**

Admission Schedule

Undergraduate (BFA) Program

Fall semesters. To qualify for early reply date, completed applications and transcripts must be received by *mid-April*.

Spring semesters. To qualify for early reply date, completed applications and transcripts must be received by *mid-August*.

Graduate (MFA) Program

Fall Semester, 1984. Completed applications and transcripts must be received before *March 29, 1984*. Portfolios of actual work are to be received between *10 am, March 19,* and *4 pm, March 29*.

Spring Semester, 1985. Completed applications and transcripts must be received before *November 29, 1984.* Portfolios of actual work are to be received between *10 am, November 19*, and *4 pm, November 29*.

Fall Semester, 1985. Completed applications and transcripts must be received before *March 28, 1985.* Portfolios of actual work are to be received between *10 am, March 18,* and *4 pm, March 28*.

Spring Semester, 1986. Completed applications and transcripts must be received before *December 5, 1985.* Portfolios of actual work are to be received between *10 am, November 25,* and *4 pm, December 5*.

Fall 1986 Completed applications and transcripts must be received before *March 27, 1986*. Portfolios of actual work are to be received between *10 am, March 17*, and *4 pm, March 27*.

Spring Semester, 1987. Completed applications and transcripts must be received before *December 4, 1986.* Portfolios of actual work are to be received between *10 am, November 24*, and *4 pm, December 4*.

Admission Check-list

As you complete the process of applying for admission to the College, it is suggested you use the following list to make certain that all required credentials have been sent to the Office of Admissions.

In requesting transcripts from other colleges and universities, you should bear in mind that approximately three weeks are necessary for transcripts to be issued and received at the Art Institute.

If you have difficulty providing any of the required documents, contact the Office of Admissions for further assistance.

Undergraduate (BFA) Program

____ Completed application, including personal statement and $25 fee (non-refundable).

____ High-school transcript(s), if less than 1 year of full-time study completed at an accredited college or university.

____ Official transcript(s) from college(s) previously attended.

____ Portfolio.

____ FAF (if applying for financial aid).

Graduate (MFA) Program

____ Completed application, including personal statement and $25 fee (non-refundable).

____ Portfolio (see departmental requirements) and $15 fee (non-refundable).

____ Official transcript(s) from college(s) previously attended.

____ FAF (if applying for financial aid.

Foreign Students

____ Completed application, including personal statement and $25 fee (non-refundable), U.S. funds.

____ Secondary Leaving Certificate or Matriculation Examination (and certified English translation), if applicable.

____ Official transcript(s) (and certified English Translation), if applicable.

____ Results of TOEFL (Test of English as a Foreign Language).

____ Portfolio and $15 fee (non-refundable), U.S. funds (if applying to MFA Program).

____ *Declaration and Certification of Finances* (form sent for completion and return upon receipt of completed application).

Credits

Editorial Committee: Fred Martin, James Curtiss, Linda Vega

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Production Assistant: Andrea Hassiba

Typography: En Character

Lithography: Richmond Printing Company

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